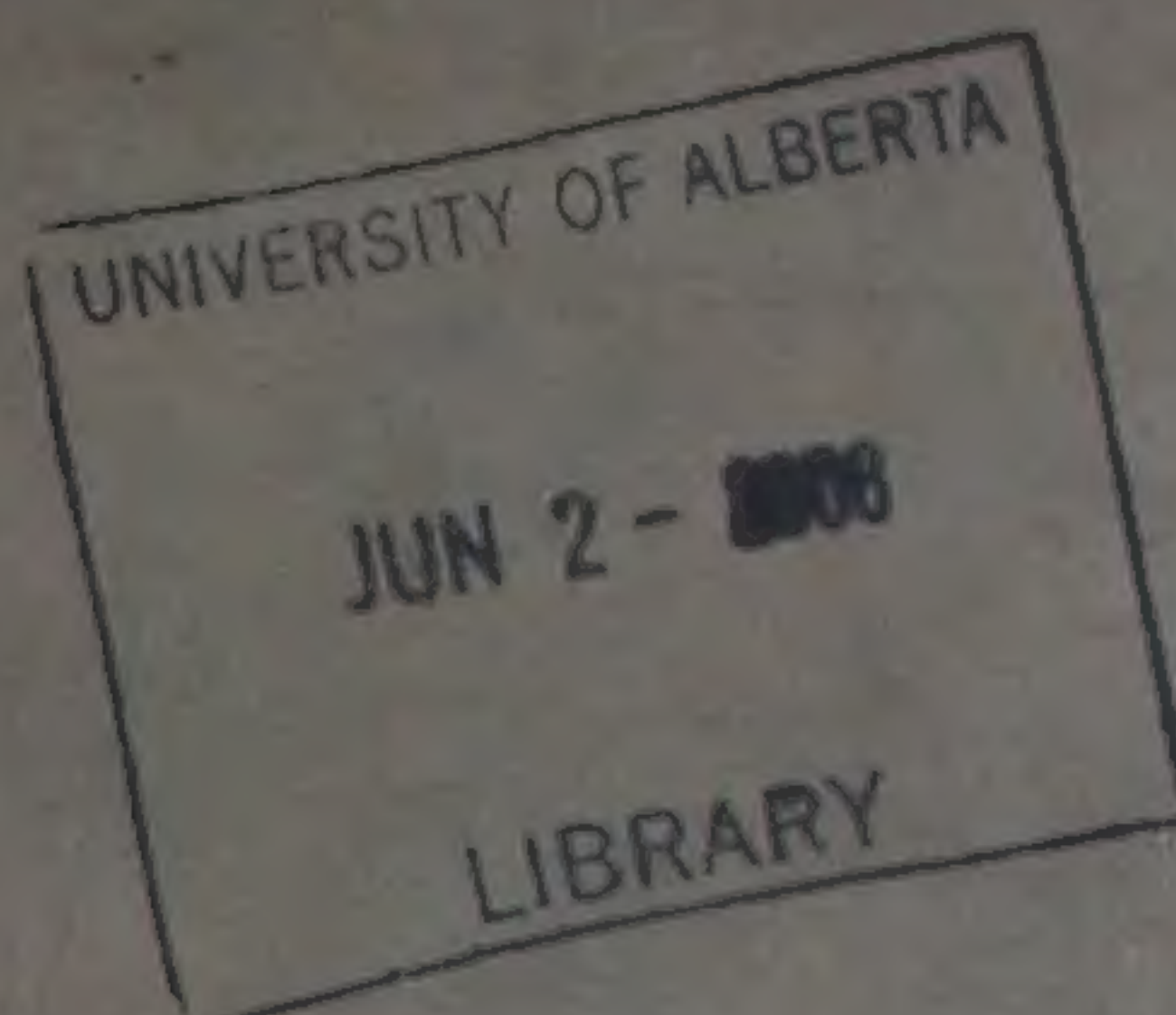


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SEE ALL THE
WINNERS
ON PAGE 10

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ADVENTURES**
THE ADVENTURE
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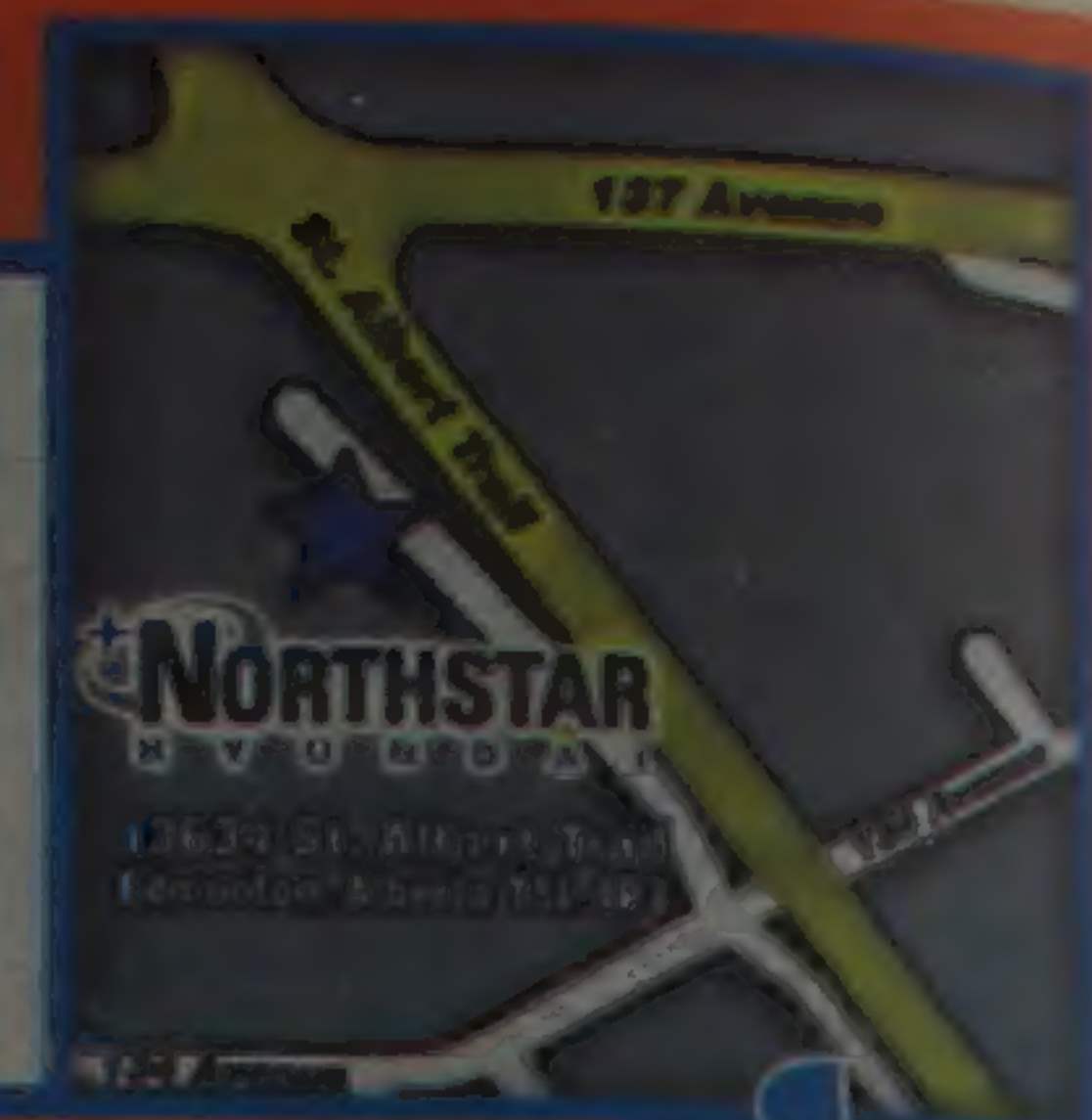
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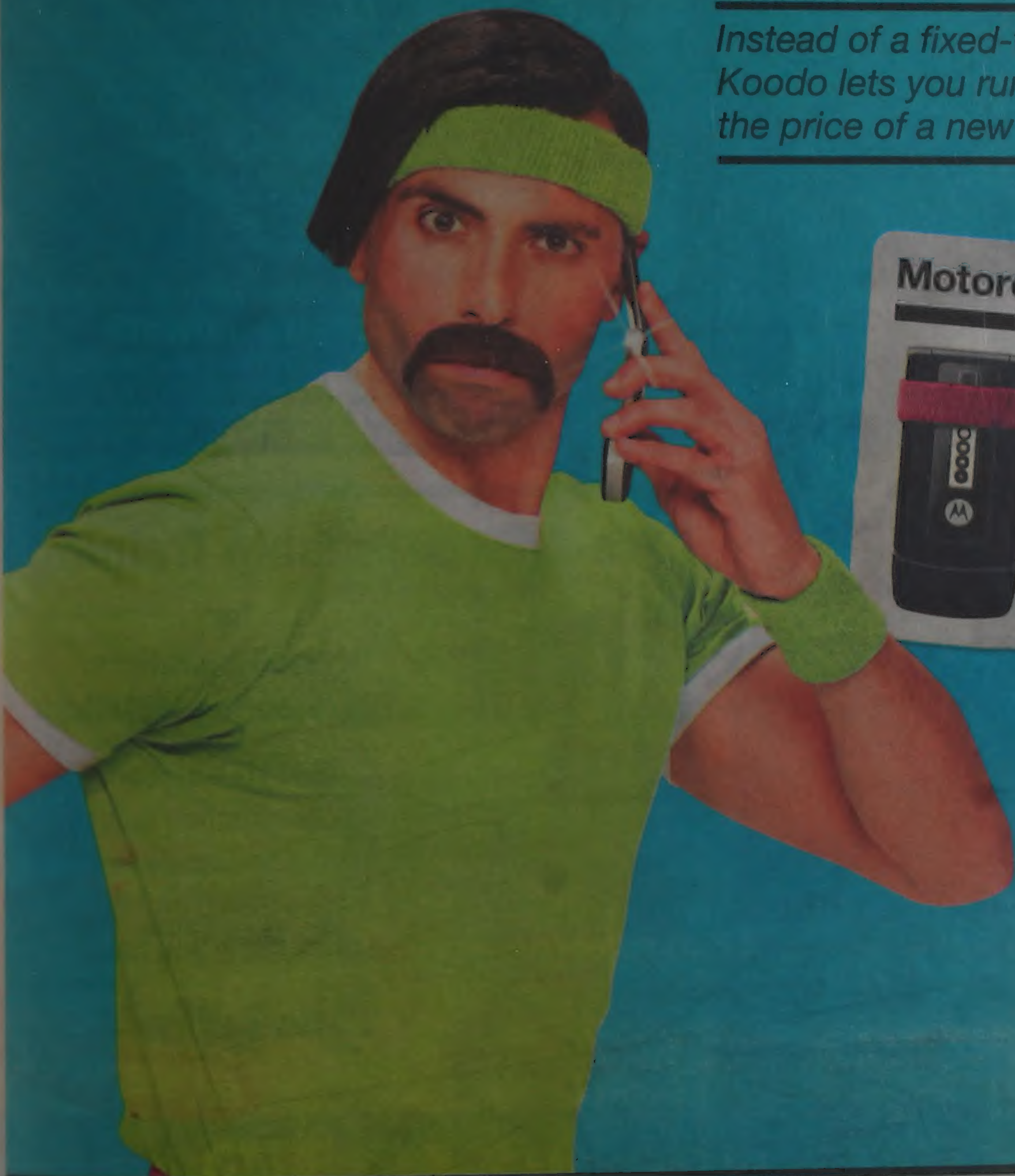


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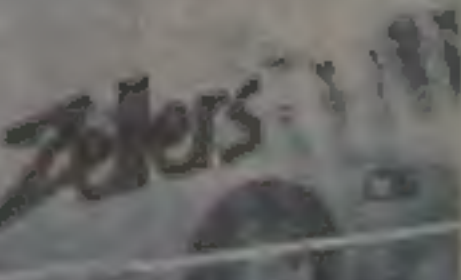
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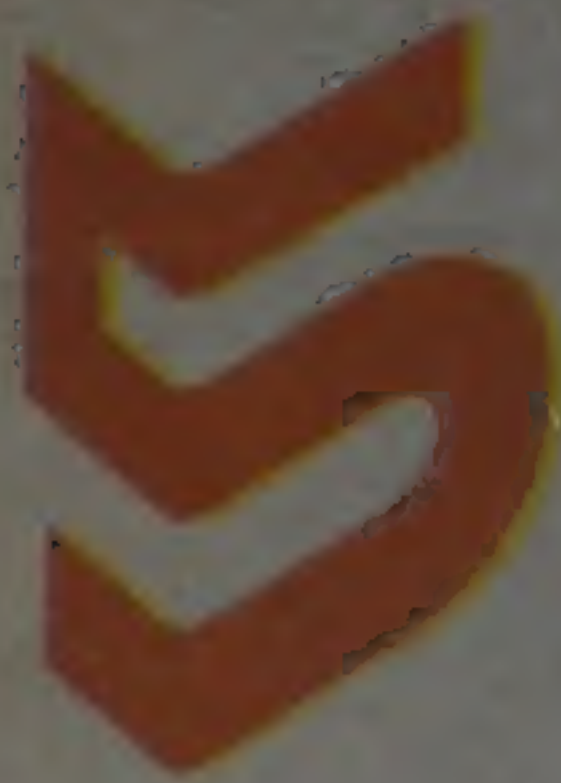
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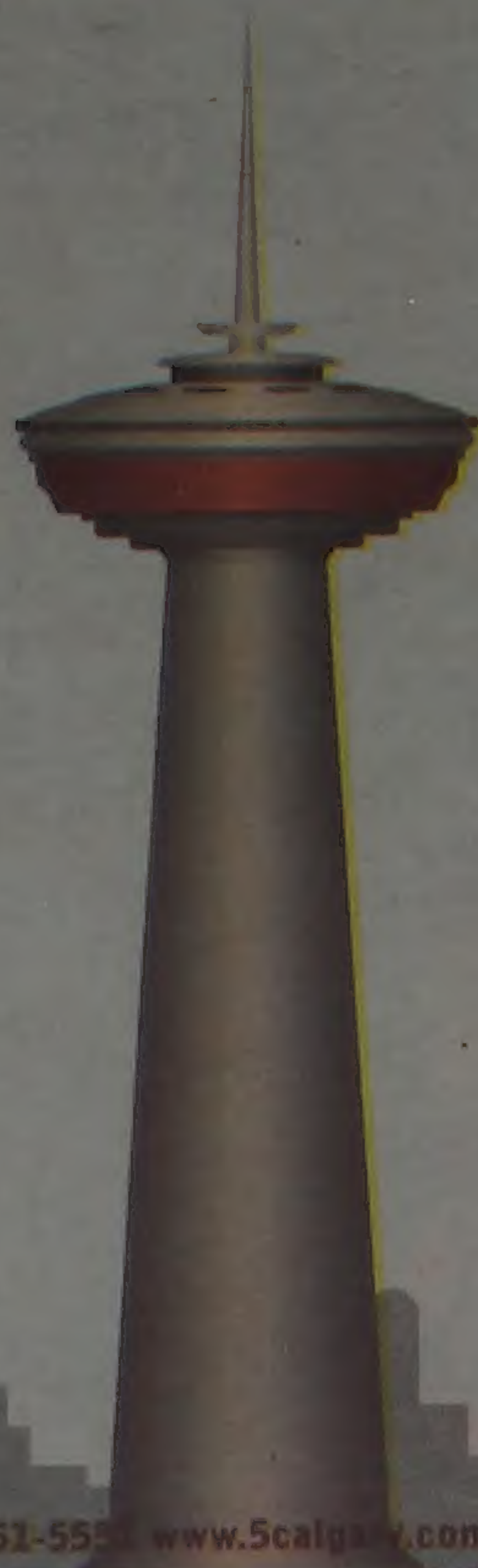
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ON THE COVER



EATING LOCALLY EATING GREEN / 13

"I think a lot of people have realized over the last 10 to 20 years that people have been consuming and not paying attention to food safety and quality and how agriculture works. People are starting to realize they're missing part of the picture. A lot of that is about the feeling, 'How do I feel when I consume food?'" —Sven Anders, professor of rural economy at the U of A, on the growing local food movement

FRONT



KAREN REFUGEES / 7

"The camp is very restricted. People in the refugee camp cannot go out inside Thailand, inside the nearest town. If they're caught going into Thailand in the city, they will be arrested and thrown into jail or else have a fine to pay. There's no freedom in camp. If there was freedom in the camp, I wouldn't be here today." —Mu Gha, Karen refugee from Burma, on the hardship of refugee camps.

ARTS



KIDS IN THE HALL / 40

"We were worried about that, but the audience seems to be liking it. Nobody's yelling out old favourites like 'Stairway to Heaven' or anything." —Kid in the Hall Kevin McDonald, on doing new material for their reunion tour

MUSIC



GHOST BEES / 64

"There were many times when it wasn't working; it felt hopeless. We were learning the ropes: how to play shows and music, how to write songs. It wasn't intentional, but we went through many styles before these songs emerged." —Romy Lightman, musician, on the creation of Ghost Bees' debut album.

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strange bedfellows indeed

T HARRIS / scott@vueweekly.com

There's an old idiom which says that politics makes strange bedfellows, a truism which has been driven home by the recent hue and cry raised by musings last week by Premier Ed Stelmach that he is considering introducing legislation in the fall to regulate third-party spending during provincial elections. And so it was that both the *Edmonton Journal's* resident ideologue Lorne Lurie and the Alberta Federation of Labour's Gil McGowan were reading from the same playbook as former president of the National Citizens Coalition Stephen Harper, in saying such a move would be an affront to democracy. Stelmach's new-found interest in third-party spending is, of course, a self-serving move in response to the recent provincial election's not-entirely successful \$2.2-million Albertans for Change ad campaign, but that impetus doesn't change the fact that spending limits are fundamentally a good idea. The constitutionality of such limits was upheld by the Supreme Court in 2004 following years of legal challenges by current Prime Minister Stephen Harper when he was at the helm of the right-wing National Citizens Coalition. Provisions at the federal level limit third-party spending to \$3000 in each riding and 50 000 nationally, and require groups to disclose all contributions over \$200. The decision was hailed by progressive groups from the Council of Canadians to the National Union of Public and General Employees to Democracy Watch, who all agreed that spending limits promote fair democratic debate by levelling the playing field. A Democracy Watch op-ed at the time summed it up by saying, "... the principle of 'one person, one vote' cannot be upheld when wealthy special interests are allowed to use their money to skew the democratic process." While rules around spending in Alberta elections clearly need to go further to include caps on how much parties can spend and eliminate all corporate and union donations to parties—moves the NDP made a centerpiece of their campaign—any steps in the province to rein in our wild-west electoral process could be welcomed. Care should, of course, be taken to ensure that the limits are reasonable in that they still allow third-party groups to participate in the debate on issues while precluding any one group from dominating discussions simply by virtue of having greater resources. What it comes down to is relatively simple: the only groups who are opposed to limits on third-party spending are the ones rich enough to be in a position to spend more. ▀

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10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: vueweekly.com

EDITOR AND PUBLISHER **RON GARTH** / ron@vueweekly.com
 NEWS EDITOR **SCOTT HARRIS** / scott@vueweekly.com
 ARTS / FILM EDITOR **DAVID BERRY** / david@vueweekly.com
 MUSIC EDITOR **EDEN MUNRO** / eden@vueweekly.com
 DISH EDITOR **DAVID BERRY** / david@vueweekly.com
 OUTDOOR ADVENTURE EDITOR **JEREMY DERKSEN** / snowzone@vueweekly.com
 ASSOCIATE MUSIC EDITOR **BRYAN BIRTLES** / bryan@vueweekly.com
 EDITORIAL INTERN **JAMIE REINHART** / reinhart@vueweekly.com
 PRODUCTION MANAGER **LYLE BELL** / lyle@vueweekly.com
 PRODUCTION **MICHAEL SIEK** / mike@vueweekly.com
 PRODUCTION ASSISTANT **SARAH HOUTHAM** / sarah.h@vueweekly.com
 LAYOUT / DESIGN **CHRIS BOSCHMAN** / boschman@vueweekly.com
 LISTINGS **GLENYS SWITZER** / glenys@vueweekly.com
 LOCAL ADVERTISING **426.1996** / advertising@vueweekly.com
 CLASSIFIED ADVERTISING **426.1996** / classified@vueweekly.com
 NATIONAL ADVERTISING **OPS MEDIA** / 416.413.9291
 SALES AND MARKETING MANAGER **ROB LIGHTFOOT** / rob@vueweekly.com
 ADMINISTRATION / DISTRIBUTION **MIKE GARTH** / michael@vueweekly.com
 ADMINISTRATION / PROMOTIONS **AARON GETZ** / aaron@vueweekly.com
 MEDIA ASSISTANT **TREVOR KJORBLEN** / trevor@vueweekly.com
 COVER ILLUSTRATION **NIKELAS JOHNSON** / nick@fieldandstream.ca

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 MEMBERS



MAIL LETTERS

WRIGHT WRONG ON TBTN, PT 2

When I read J Wright's response ("Take back' claims about men," Letters, Apr 17 - Apr 23, 2008) to Shannon Phillips' article on the Take Back the Night march, I was shocked and disgusted. What gives J Wright the nerve to tell women that our struggle for equality and safety is incorrect and outdated? How does he know that we no longer live in constant and legitimate fear of patriarchal violence (in its many, many forms)? What gives him the gall to say that by participating in the Take Back the Night march, we are "contributing to a culture that stereotypes men?"

The fact is *men* are still pulling this shit, as many, many women will tell you. When a young, lone girl runs up to me while I walk home and tells me she's being followed by a man in a car—that's a reason to take back the night. How about riding the bus and looking over to see that a man is masturbating in my full view? Or how about my entire all-female gymnastics team being sexually abused by our coach? There's a reason to take back the whole friggin' day. How dare Wright suggest that we should blame ourselves for this violence?

Take Back the Night marches are not irrelevant or outdated, but are in fact a

part of the healing process. We must support each other through our struggles with sexual violence, and educate others (including men) on what is and *isn't* acceptable. What J Wright has stated is certainly *not* acceptable.

ASHLEY DAWN DECOOK

TREWS DAT!

I am a Canadian first and an Armed Forces member next. There is no reason in the world to have to listen to an American tell you you're wrong about the truth about guns ("The Trewws are home in Canada and back out of the New York groove," Apr 17 - Apr 23, 2008). I have the Trewws CD, and "Gun Control" is one of the best songs I have ever heard.

I just want to pass along to the Trewws that you know you're hitting a nerve when people are harpin' on you about what you do because you know you're being heard and that your message is clear. Keep bangin' out tunes like that and a world stage won't be far. Awesome CD, boys!

CPL BRUCE JG

YOU WANT IT, CHINA STUDY'S GOT IT

I recently read the article ("One more for the veggies," May 1 - May 7, 2008) in which Connie Howard claims that eating meat can be healthy and being a vegetarian can be unhealthy. While strictly speaking it's true that some vegetarian foods are unhealthy, the fact is that eating meat is unnecessary for good health

and often extremely harmful. On the other hand, there are plenty of vegetarian foods available to suit any human nutritional needs, even for people with soy or gluten allergies.

You asked someone to send you a scientific study that shows that meat eating, without antibiotics and hormones added, is harmful to human health. "The China Study" was the largest, most comprehensive scientific nutritional study ever done and the results were conclusive: the optimal amount of animal protein required for human health is zero! You can find it at thechinastudy.com.

MATT RICE

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

CORRECTION

The article "Will a ban or tax solve the plastic bag problem?" in last week's Vue incorrectly stated that Lush has placed a fee on plastic bags. Lush has never offered plastic bags to customers, instead offering paper or reusable bags. Both Edmonton stores are now collecting signatures on a petition supporting a levy or ban on plastic bags.

Burmese government's cyclone response just the latest crisis

EDMONTON'S GROWING COMMUNITY OF KAREN REFUGEES HAS FACED DECADES OF INJUSTICE IN BURMA

CHRISTOPHER PHILLIPS / chrisp@vuwweekly.com

Estimates of the number of dead, injured and homeless continues to rise in the aftermath of cyclone Nargis' collision with the Burmese mainland this month. The tragedy—the death toll from which some observers fear may top the 2004 tsunami—is being compounded by the reluctance of Burma's secretive military government to allow foreign aid and relief workers in to help manage a disaster it is ill-equipped to respond to on its own.

For the ethnic minorities and pro-democracy groups that have been fighting decades-long battles with the central government, the crisis is just the latest in a long string of injustices suffered since the country's independence over half a century ago.

Saw Kaneh, 39, was one of the demonstrators who gathered outside the Legislature in Edmonton last September to speak out against the military regime's brutal attacks on protesters agitating for political change within Burma. Like many in the growing Burmese community in Edmonton, he does not identify with the majority ethnicity in Burma (also known as Myanmar). He originally hails from Karen State in southern Burma, as do almost all of the Karen people now immigrating here from two refugee camps in northern Thailand, where some had lived for decades. Today, they represent a substantial and growing community in our city.

Karen State—one of the areas hit hardest by the recent cyclone—has been the site of fierce conflict with the Burmese central government since the late-1940s. The humanitarian crisis created by that conflict has pushed hundreds of thousands of people across the border to Thailand to escape the violence.

"For my life, I have a very long story, very complicated too. I got arrested by the Thai police two times," Saw Kaneh laughed as he explained his journey over a cup of black tea. "For illegal immigration—I tried to help one of the, like, new arrivals."

For many years, he was active with an organization he helped start up in Bangkok, connecting Karen people who had left the refugee camps and finding them a place to stay, jobs and medical care in Thailand.

"Before, you can't find a place to

sleep in Bangkok, you know? For Burmese, Karen, any like that—you are new, right? You can't find a job too, you don't know how to speak. We connect with Thai intelligence too, they protect us. Because you know we are illegal immigrants, right? Thai police can come to arrest you anytime. They want to get some information from Burma too. You have to give and take, right? But for me, we don't give them very much," he added, laughing.

NEWS KAREN REFUGEES

SINCE IMMIGRATING to Edmonton a few years ago, Saw Kaneh has kept up his involvement with Burmese refugees in Thailand from a distance as best he can. But now he's also among the members of the Karen community here in Edmonton helping newcomers to the city adapt to life in the great white north.

In response to the call from the United Nations High Commissioner for Refugees for countries to accept Karen refugees from the increasingly unsafe Mae La Oon and Mae Ra Ma Luang camps in Thailand, Canada agreed to resettle over 2500 Karen, beginning in 2006. Around 200 of those people have come to make their home in Edmonton.

Yvonne Chiu works with the Multi-

cultural Health Brokers' Co-operative, one of the many local organizations providing support to the new arrivals. During a break at one of the packed monthly meetings held at the Edmonton Mennonite Centre for Newcomers to touch base with the new Karen community and guide them through the settlement process, she said they are determined to "get it right this time" with such a large, close-knit group of immigrants arriving at the same time.

Catholic Social Services does "initial settlement," she explained: connecting people with education, housing, and basic health care. The Mennonite Centre provides support for more of the fun stuff, like sports, after the first year. Chiu's organiza-

tion, she concluded, helps with setting up workshops for employment advice and providing health care support including workshops about parent in Canada for those with youngsters.

In front of the room again, Chiu started fielding ideas from everyone about things they'd like to do together as a community. "Before we leave today," she offered, "I'd like everyone to experience democracy."

THE REGION that lies within the borders of Burma today has long been ethnically diverse part of Asia, a crossroads and heart of many empires. Between eight and 15 million ethnic groups, including the major Burmans after whom the country takes its name, are currently recognized.

That history is important, because the Karen are just one of the many minority groups in Burma who stand resisting the central government almost immediately after independence from the British in 1948. Tensions between the diverse people who make up Burmese society aren't just a product of the political climate since the student-led wave of protests in 1988 and Aung San Suu Kyi's rise to prominence as resistance figure, but have roots in the events of the British colonial period, and, some might argue, the way back to the history of the kingdoms that rose and fell long before the colonial era.

Mu Gha is an older woman whose family spent more than 20 years living in the Mae Ra Ma Luang camp. Like nearby Mae La Oon, it was created in response to growing violence between the Burmese government and opposition groups representing ethnic minorities, like the Karen National Union.

"[The camp] is built kind of in a valley, you see the mountains on side and then a tunnel, and then there's a little plain," Mu Gha describes through an interpreter, sitting at home in front of the small tableful of grapes and cookies customarily laid out for guests. "They build houses along the river. The camp is very restricted. People in the refugee camp cannot go out inside Thailand, inside the nearest town. If they're caught going into Thailand in the city, they will be arrested and thrown into jail or else."

CONTINUES ON PAGE 1



Island Time?

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Study says planned tax cuts are welfare for the wealthy

SAMANTHA POWER / samantha@vancouverweekly.com

A new study by the Canadian Centre for Policy Alternatives says the \$15 billion in corporate tax cuts planned by the federal Conservatives in the recent budget will only help the wealthy, with the rest of the benefits going to industries and regions already posting billion dollar profits.

"Picking Winners: The Distorting Effects of Federal Corporate Tax Cuts," written by economist Jim Stanford, breaks down the impacts of the cuts, which will see corporate income tax rates drop by almost a third by 2012, demonstrating they will disproportionately benefit oil companies, the resource sector and mining, with little benefit going to industries such as manufacturing and forestry.

Finance minister Jim Flaherty is adamant the corporate tax cuts will create an even playing field for provinces and industry, but Stanford, who is also an economist with the Canadian Auto Workers, says that with current profits to the oil and gas industry being 17 times higher per worker than the Canadian economy as a whole last quarter, the federal government is clearly picking winners.

"Corporate tax cuts only benefit those companies already making a profit," says Stanford. The report states that the cuts will provide three times the per capita benefit to oil-producing provinces like Alberta compared to the rest of Canada.

Stanford worries that current economic inequalities between regions and across industrial sectors will only be exacerbated by the cuts. There will soon be only three 'have' provinces," he says.

The study also points out that increased investment in the oil economy, already benefiting from high international prices, will hasten changes in the face of the "have" provinces: Alberta, Saskatchewan and Newfoundland will increasingly be the winners, with struggling Ontario and British Columbia falling further behind.

And that, says Stanford, will have impacts on Canadian unity. He points to the contradiction of having an equalization payment system when the corporate tax cuts effectively remove any redistributive benefit.

"The cuts are essentially equalization in reverse," Stanford argues. We have a \$15 billion program in place to help the 'have not' provinces, but then we have this \$15 billion tax cut to give breaks to the

NEWS TAX CUTS

'have' provinces."

NEW DEMOCRAT finance critic Thomas Mulcair says the Conservative government is using the floundering manufacturing sector as an excuse to implement corporate tax cuts, which is normally a policy used to stimulate economic activity. But instead of benefiting the manufacturing industry, the cuts will only augment the billion-dollar profits posted by oil companies, which Mulcair believes will lead to greater economic instability and regional inequality in the country.

"By putting all their eggs in the tar sands basket, they're ensuring a high Canadian dollar, which guarantees losses to the Canadian manufacturing industry as Canadian exports become impossible," he says.

Mulcair is also worried about the loss of over \$15 billion a year in government revenue at a time when he says Canada needs to be investing in the future.

"This government's view is American in nature, where we take now and don't worry about the future. We should be looking to models such as Norway, which puts their money away for future investment."

Mulcair adds that not only are we failing to invest in the future, we're compounding the problem by encouraging investing in unsustainable industries.

"Investment in the tar sands is not sustainable, not just on an environmental model but with the social and economic implications. For sustainable environmental policies we should be looking at user-pay models and internal environmental investment by industry."

Stanford's research also points to a "sluggish research and development field," in which corporations aren't reinvesting their current high profit margins, so tax cuts meant to stimulate growth and investment will simply be socked away due to rising fears of a recession.

Mulcair and Stanford agree that if the government wanted to target reinvestment there are much more effective ways to do so.

"Credit for new technology, investment tax credits for research, and direct investment in public infrastructure: you can target the value more directly," Stanford argues. ▽

Bill to limit natural health products worries practitioners and patients

HEALTH WELL, WELL, WELL CONNIE HOWARD health@vancouverweekly.com

Bill C-51, the proposed amendment to the Food and Drug Act ostensibly designed to protect us from unsafe health products, is causing more than a little anxiety among users of natural health products. But it's not, Tony Clement tells us, intended to wipe out the natural health products industry. Ninety-nine percent of natural health products are excellent products he says, and the bill, which makes rigorous assessment of health products and enforcement of recalls possible, is designed to weed out only a few bad apples.

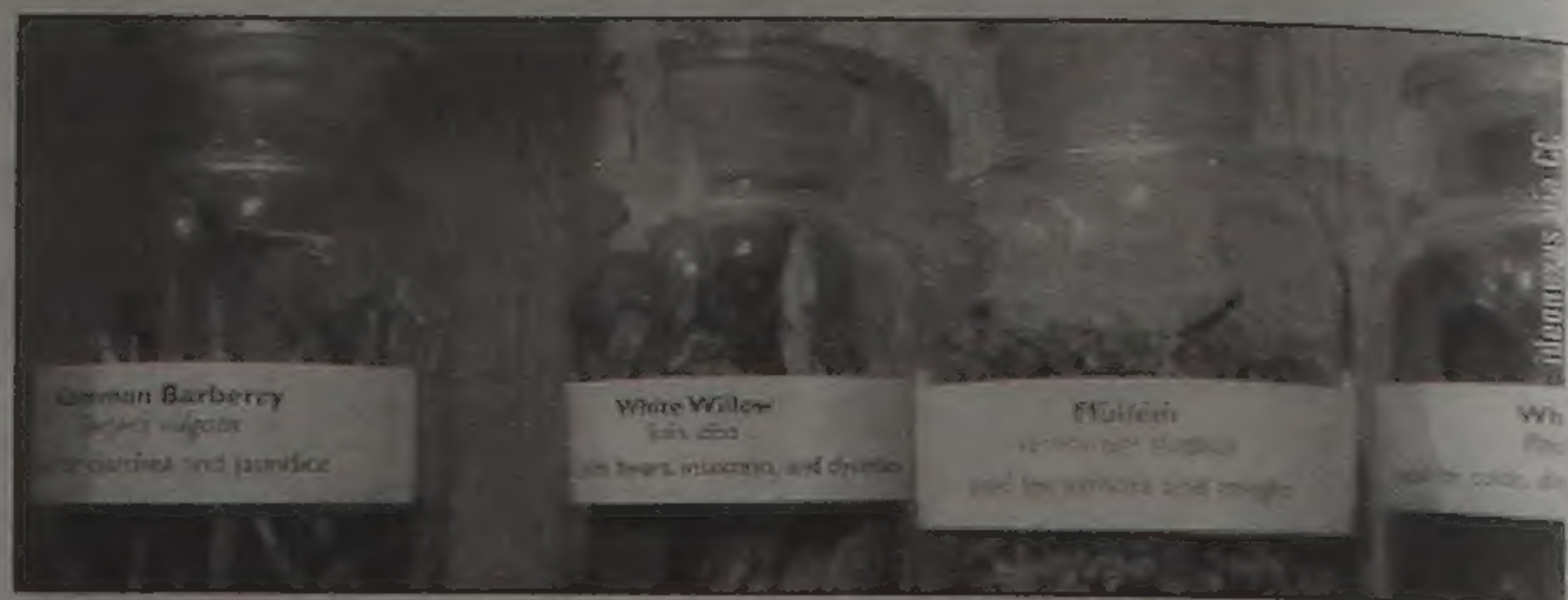
Which all sounds good (as it's intended to), so what's the problem? One of the problems is the discrepancy between those assertions and the fact that over half of approval applications for natural health products in recent years have been rejected. The other is that the bill's wording appears to confer on the government the freedom to embrace regulations set out by food and drug safety agencies as Canadian law without Parliamentary review or public discussion.

Not only would that be profoundly incompatible with a free and democratic society, the regulations relevant so far haven't exactly been friendly toward natural health products in recent years.

Health Canada assures us they won't be adopting the natural health products guidelines of Codex—the UN food safety regulatory agency—but Canada is a signatory of Codex, and their regulations are supposed to be in effect by 2009, so I'm not sure how we'll get around that. But whatever the guidelines that will become Canadian law, they've been causing some major problems for those in the natural health products industry already, problems that with heavy enforcement of growing lists of unapproved products are about to become much bigger.

I suppose C-51 should come as no surprise. Clement is, after all, quite cozy with Big Pharma, and the court's ruling a few years ago against Health Canada's seizure of Truehope vitamin and mineral products was a bit of an inconvenience for them. It would've all been so much easier to erase the little company giving so many Canadians seriously significant relief from their bipolar and depressive disorders had they had the law in their court on the issue of these "unapproved" vitamin and mineral supplements.

But incidences of harm caused by natural health products are statistically



pretty insignificant, less than one in 100 000 by some measures, and extremely rare even by the numbers of the Fraser Institute. As acupuncturist Andrea House says, "Health Canada already strictly regulates the import of Chinese herbs into this country. What about that wasn't working? The Chinese have been cultivating, studying and using herbs for over 3000 years. How much more thoroughly can efficacy and safety be tested?"

The problem is that to subject herbs claiming therapeutic properties to the kind of rigorous assessment appropriate for pharmaceuticals makes as much sense as banning the import of peanuts because someone might inadvertently bring peanut-containing food for the soccer snack, or as banning tanning salons because some are prone to frying their skin year-round. It's over the top. Because the bottom line on herbs is that they're already being regulated, and they are statistically, despite the extremely rare instance of carelessness slipping through the cracks, extraordinarily safe.

THAT'S BECAUSE natural health products are, though physiologically active, not drugs. Most have a very, very long history of safe use, and to subject them to an expensive approval process is not only unnecessary, but given our patent laws and the uneven playing field, also unrealistic. Drug companies see their clinical research investment dollars returned many times over once they have a patent in their back pocket, while those delivering natural health products, most of which aren't patentable, simply can't afford the level of research investment necessary to clear those approval bars.

It would be a tragedy to have herbalists stripped of their best tools, and to have thousands of Canadians who gratefully rely on these products to manage chronic health conditions left with no choice but to resort to pharmaceuticals with infinitely higher risks and side-effect profiles.

Pharmaceuticals, even properly used, are the fourth leading cause of death in the US, causing over 100 000 deaths

there each year (according to the *Journal of the American Medical Association*), even with expensive testing and regulation. Yet drugs on Clement's watch are being approved faster than ever, while natural health products are being denied faster than ever. And with the passing of Bill C-51 into law, the sale and use of unapproved products would become criminal offenses, and harshly punishable.

All of this is understandably making a lot of us a little nervous, and a little angry. Herbal practitioners are worried about their ability to practice, and about the clients that depend on them.

"Certain conditions and scenarios indicate the use of acupuncture and Chinese herbs together. Fertility, eczema, kidney disease ... how am I supposed to practice if all the effective herbs are taken away and I am left with Chamomile tea to prescribe? It's insulting," House says.

We in the West are the most medicated people in the world, and it's no coincidence that while prescription drug sales in the US tripled between 1980 and 2000, US life expectancy dropped from a decent ranking of 11th place to 42nd. And though there are of course many factors at work, excessive reliance on pharmaceuticals is clearly both a reflection of and a cause of declining health.

Insisting on good manufacturing practice and purity of natural health products, and reviewing a product's history for evidence of harm is of course important (and already being done), but given the likelihood that Bill C-51 would seriously hamstring herbalists and naturopathic doctors and transform an entire natural healthcare system into a ghost of its former self despite reassurances to the contrary, active opposition to the bill is entirely understandable. With health care costs already out of control and projected to reach \$48 billion by 2025, with prevention for many within reach through natural health products, and with our freedom to determine our health options at stake, the bill, from where I sit, should be stopped. ▽

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Bill C-484 poses major threat to abortion rights, women's rights

JOYCE ARTHUR / arcc-edac.ca

In March, a new law that gives fetuses legal personhood passed second reading in the House of Commons. This bill threatens both abortion rights and the rights of women in general.

Bill C-484, the "Unborn Victims of Crime Act," creates a separate offence for injuring or killing a fetus when a pregnant woman is attacked. The language of the bill is unprecedented, basically transforming fetuses and embryos into persons with rights. The bill has a clause that specifically negates the Criminal Code definition of "human being." Currently, a child becomes a human being when it has exited the birth canal alive, but Bill C-484 says this definition is not a defence for injuring or killing a fetus. In other words, the fetus is a human being under Bill C-484.

The bill does contain an exemption for "lawful" abortion, and exempts pregnant women themselves from prosecution for harming their fetuses. However, the bill sets a very dangerous precedent because it can be used as authority to give more rights to fetuses in new contexts. For example, legislators can cite the act to justify re-criminalizing abortion. Judges could interpret other laws meant for protecting children to compel pregnant women to meet a standard of care for their fetuses.

So-called "fetal homicide" laws in the United States have been used primarily to target pregnant women—not third parties as the laws intended. Hundreds of American women have been arrested under fetal homicide laws, or under child endangerment laws that cite a fetal homicide law as authority. Most of these women are poor minority women, and have drug or alcohol abuse problems. But some women have also been charged with murder after suffering a stillbirth, in one case after not following a doctor's recommendation to have a Caesarean section. Is this the road we want to go down in Canada?

Bill C-484 conflicts not only with the Criminal Code definition of human being, but with important legal precedents. The Supreme Court of Canada has decisively ruled in several cases that fetuses are not legal persons, and a woman and her fetus are "physically one." We cannot compromise women's established constitutional rights in order to give rights to fetuses. Creating a legal separation between a pregnant woman and her fetus has tragic and punitive results. For example, pregnant women in the US will forego pre-natal care completely if they fear arrest for drug abuse.

WE ALL WANT to protect pregnant women from violence, but this bill is the wrong tool, and unnecessary. Judges already have the discretion to apply harsher penalties in these cases, and they have done so. But what's really needed are substantive measures to prevent domestic violence, including more supports for abused women, more public education and better enforcement of existing criminal laws against violence. We need a range of equality-advancing programs and policies



that would help women leave abusive relationships, such as measures to reduce poverty, racism and economic inequality, as well as a childcare program. But these are all the things that the Harper government is not doing, or has reduced or taken away outright.

Prime Minister Harper promised that a Conservative government would not legislate on abortion, but this is exactly what is happening, not just with Bill C-484, but with two other Conservative private member bills introduced last fall. Bill C-338 would re-criminalize abortion by prohibiting abortions after 20 weeks gestation. Bill C-537 would guarantee the "right" of medical personnel to refuse to provide medical care for religious reasons, which would mostly restrict women's ability to access contraception and abortion care.

Bill C-484 is a radical bill because it positions the fetus as a woman's co-equal. By focussing on fetuses, not injured pregnant women, the bill is offensive to the full humanity of all women, not just pregnant women. The not-so-hidden agenda of the bill is to recognize the "rights of the unborn" so that abortion can be restricted in the future. Indeed, fetal personhood is a long-standing objective of the anti-abortion movement.

Only about 20 organizations across Canada officially support Bill C-484, and every last one of them is right-wing, religious and/or anti-abortion. Not a single mainstream women's group supports the bill. But the 100 groups opposing the bill so far are diverse: they include anti-violence groups, women's shelters, medical organizations, legal associations, drug policy groups, labour unions, anti-racist groups and a broad range of women's groups. None of these groups were even consulted on the bill before it was introduced by a Conservative, anti-abortion MP. They oppose the bill now because they know it won't work to reduce violence against women. They already know that the best way to protect fetuses is to guarantee the rights and safety of pregnant women, because when a pregnant woman is safe, so is her fetus. ♥

Joyce Arthur is coordinator of the Abortion Rights Coalition of Canada.

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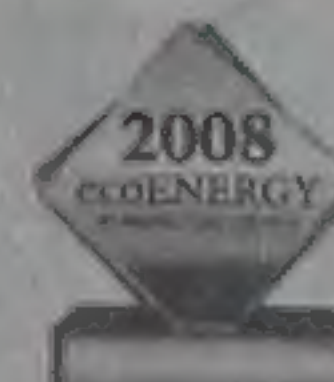
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- 5) Touch My Body
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Kardinal Offishall
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Rihanna
- 8) Pocketful of Sunshine
Natasha Bedingfield
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FEATURE
ARTIST: **KREESHA TURNER**

Local car share needs someone to take the wheel

GEN HANDLEY / gen@vuwweekly.com

A recent Statistics Canada survey showing that Edmonton is the most car-addicted city in the country is just one more indication that Edmonton's car-sharing program needs to start growing.

The Carsharing Co-operative of Edmonton has plans to expand its current fleet of one car—a 1999 Toyota Tercel the group has used since it was founded in 2000—to two vehicles this year, adding a car based in the Oliver area, where they are looking for more volunteers to help branch out the service.

Car-sharing organizations, in which members share the use of a vehicle and only pay for the amount they use it, have been gaining popularity in North America in recent years. There are now car-sharing groups in 15 cities across Canada, from major urban centres like Vancouver and Montréal to smaller municipalities like Nelson, BC and Kitchener, Ontario.

While some cities boast memberships in the thousands, Edmonton's program has had a harder time expanding.

According to Myles Kitagawa, the secretary and one of eight users of the co-op's vehicle, the biggest roadblock (pun intended) to evolving the co-op to its fullest potential in the city is the fact that they can't currently afford to fund a position that would coordinate the program.



NEWS TRANSPORTATION

"We all have day jobs but this could easily become somebody's day job," says Kitagawa. "We know it works and we've proven to ourselves that it's more economical."

At the beginning of the year, Statistics Canada released a report that showed Edmonton as the most car-dependent city in Canada, with 77 per cent of residents dependent on vehicles. Kitagawa says that the co-op is an option for people who feel they

can't make it in the city without access to a car.

"Our program is a supplemental mobility program," Kitagawa says. "We want to provide another transportation option that makes sense economically and environmentally."

Like its Edmonton counterpart, the Calgary Alternative Transportation Co-operative (CATCO) started with one vehicle but has since grown to a fleet of eight, with a full-time staff member overseeing the organization.

The person currently in the position is coordinator Cody Torgerson, whose salary is paid for by grant money, fundraising and donations from Calgary businesses, which include a parking spot and even one of the group's vehicles.

"Grant money definitely allows you to dedicate that time to make sure it keeps going," Torgerson says.

Calgary, which was ranked second as the country's most auto-addicted city with 75 per cent, has a membership of about 180 in its program and it's growing to the point where CATCO is almost self-sufficient.

Kitagawa says that grant money originally got their program started but it takes time to apply for grants and to administer them, which is just another reason why the Edmonton co-op needs someone like Torgerson who is able to make it at least their part-time job.

He hopes that a group or individual will see the need and the economic potential of this program.

"It's just an untapped opportunity," he says, taking a sip of his tea. "It's an opportunity that's waiting for someone to respond to."

WHEN CLAYTON DICKSON moved to Edmonton in 2001, he had convinced himself that he needed to buy a vehicle. But after catching word about the program, he quickly joined and says he has reaped the benefits ever since.

"Even paying more to live near the university, I'm still saving money by not owning a vehicle," says Dickson, an associate professor of psychology at the University of Alberta. "If you consider the depreciation of a vehicle, if you consider the cost of insurance and the gas, really, what you're paying for is to park it most of the time and it doesn't really make any sense."

Dickson says he also uses the LRT, the bus, his bike and rents a vehicle when he wants to venture out of the city since the co-op car is for city use only.

"Renting a car is so economically viable it's crazy," he says.

During the year that Kitagawa and his wife used the co-op car the most, they paid less than \$3000, a sum which Kitagawa says means he saves thousands of dollars each year but always has access to a car if he needs one to get to a destination.

"Imagine some salesman coming up to you and saying, 'Look, I want to sell you a machine. This machine is going to cost you \$27 000, plus \$7000 to \$9000 a year in operating costs, you're going to use it for two hours a day [and] there are much more economical alternatives to it,'" Kitagawa says, shaking his head. "Most people wouldn't buy that machine."

With the car being driven about 10 000 kilometres a year between eight people, the environmental footprint is substantially less than if each of those members were driving their own vehicles.

"It also forces people to use alternate means of transportation like the public transit system," Dickson says. "You don't drive your car to the neighbourhood convenience store."

Both Kitagawa and Dickson admit that this program doesn't make sense for everyone, but they feel that it should be a transportation option that's available to Edmontonians.

"I think it's just a matter of time that the irrationality of private car ownership is going to naturally dawn on increasing numbers of people," Kitagawa says.

To join, members must pay an application fee of \$25 and submit a driver's abstract. If their driving abstract is clear, there are one-time setup costs of \$55, which covers a key and orientation. Members must also buy \$400 in shares in the co-op, which are sold back when the member leaves. The only regular costs are a \$10 monthly fee that covers insurance and usage charges of \$2.50 per hour plus 40 cents for every kilometre driven. For any questions regarding the program, email Myles Kitagawa, secretary of the Carsharing Co-op of Edmonton at mylesck@gmail.com. ♥

VUEWEEKLY
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Next Week

Why is Burma like that?

COLUMET

DYER STRAIGHT

The Burmese regime is not to blame for the powerful cyclone that struck the Irrawaddy delta and Rangoon early this month, killing up to 100 000 people. But it certainly will be to blame for the next wave of deaths if aid does not soon reach the survivors.

A hundred years ago, the victims of such a catastrophe were on their own, but there are now well-established routines for getting help in quickly from the outside. We saw them at work in the same region during the tsunami that killed at least twice as many people in 2004. Nothing could be done for those who died in the first fury of the event, but relatively few died from disease, injuries, exposure or sheer hunger or thirst in the days and weeks that followed.

Indonesia, Thailand, Sri Lanka and India, the nations worst hit by the 2004 tsunami, are reasonably well-run countries that were able to help their own stricken citizens, and they had no hesitation in welcoming international aid as well. Burma (which got off lightly in 2004) is very different. The question is: why?

What sane government would block the entry of foreigners bringing exactly the kind of help that is needed—people whose professional lives are devoted to disaster relief—when at least a tenth of the country's people are living in the open, with little access to food or clean water? The short answer is that the generals who rule Burma are ill-educated, superstitious, fearful men whose first priority is protecting their power and their privileges.

They almost lost both during the popular protests led by Buddhist monks last year, and they are terrified that letting large numbers of foreigners in now might somehow destabilize the situation again. They are sitting atop a volcano, and they know it.

But that is not really a complete answer, for it begs the question: why has Burma fallen into the hands of people like that not just for a few years, but for four and a half decades? Thailand has the occasional short-lived military coup, Indonesia had its 1998 crisis, and Cambodia had the horrors of Year Zero, but no other country in the region has been misgoverned so badly for so long.

It seems incredible now, when neighbouring Thailand has four times Burma's per capita income, that at independence in 1948 Burma was the richest country in South-East Asia. With huge resources, a high literacy rate, and good infrastructure by the standards of the time (due to the British empire's obsession with railways and irrigation projects), it seemed fated to succeed. Instead it has drifted steadily downwards, and is now the poorest country in the region.

The problem is the army, obviously, but why is the army such a problem? Perhaps it is the legacy of the "Thirty Comrades." Rarely has such a small group of people dominated a whole country's history for so long.

THE THIRTY COMRADES were a group of young Burmese students (with an average age of 24) who went abroad in early 1941 to study in England, so they could come back and help in the fight against the Japanese.

rule. Most of them were more or less communist in orientation, and their original intention was to get training from the Chinese Communists. However, by chance they fell in with the Japanese instead.

They returned under the wing of the Japanese invaders at the end of the year as the "Burma Independence Army," but switched sides in 1944 when it became clear that the Japanese would lose the war. They combined the authoritarian traditions of the Imperial Japanese Army with the ruthless ideological certainty of militant Marxism, and they dominated the army of the new republic from its independence in 1948.

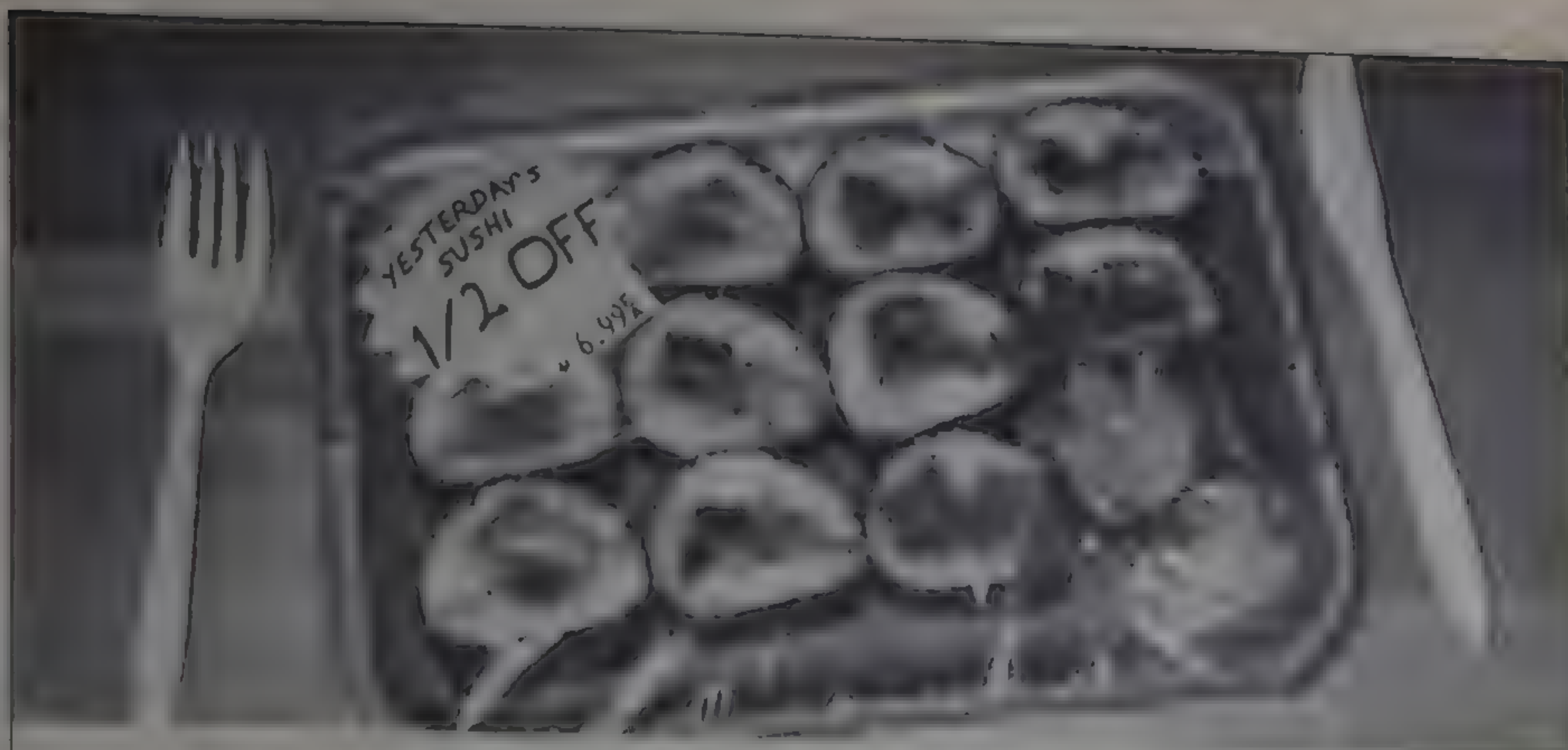
It was this army, the nastiest behavioural stew imaginable, that seized power in 1962 and has ruled Burma ever since. The last of the Thirty Comrades, Ne Win, only retired in 1988, and continued to exercise great influence from behind the scenes until only 10 years ago.

Whatever ideology the army once had is long gone, and it has become so corrupt that Burma now ties with Somalia for last place on Transparency International's corruption index. The country exists merely to serve its armed forces, which have never shown any hesitation in shooting citizens who question their right to rule.

Its commanders are fully aware that most Burmese hate their rulers, and fear that the presence of large number of foreigners might serve as a spark for another popular uprising. Even if another million and a half lives depend on the rapid delivery of emergency aid to the desperate survivors in the delta, as Oxfam fears, the army will severely restrict the entry of foreign aid personnel as long as it can resist the international pressure to let them in.

Hundreds are probably dying each hour who could be saved if the food, shelter, water purification equipment and medical teams could pour in as they usually do after a disaster, but the army is half a million strong, so nobody is going to fight their way in. The Burmese, as usual, are on their own. ▽

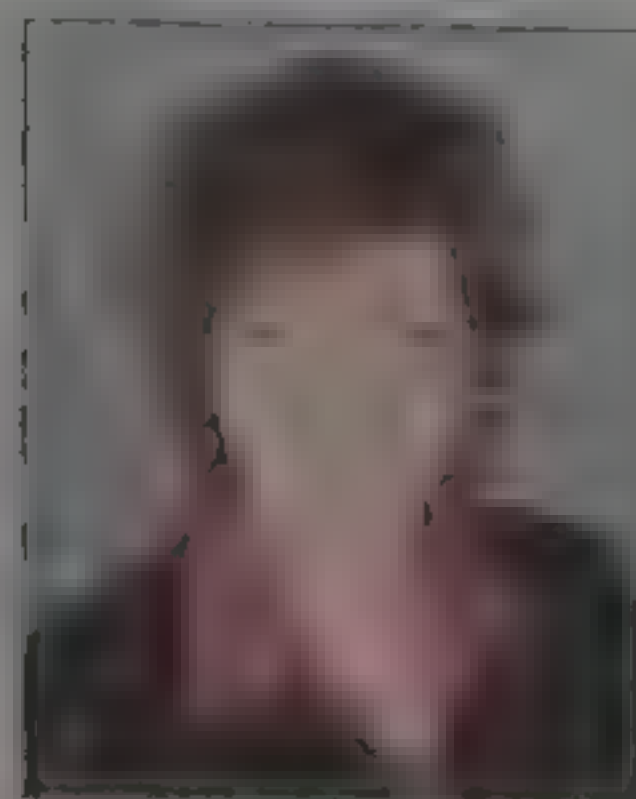
Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



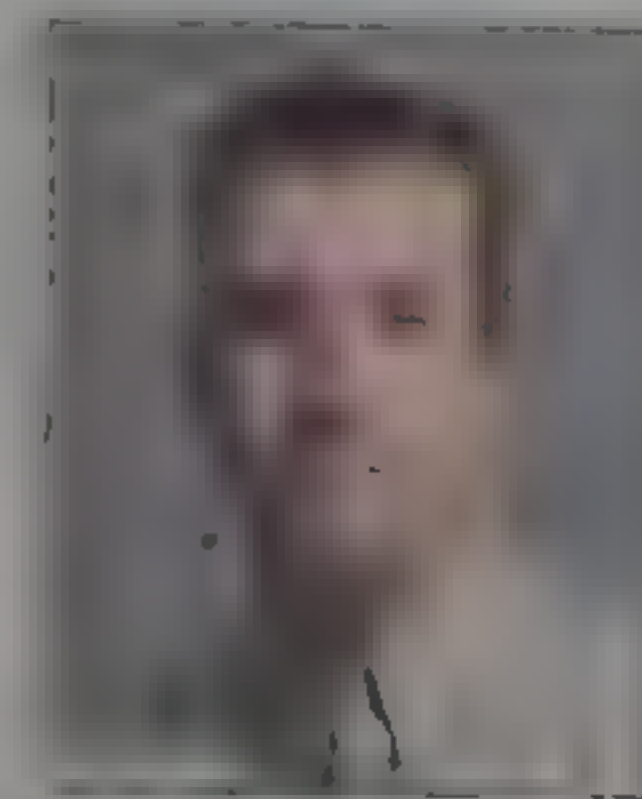
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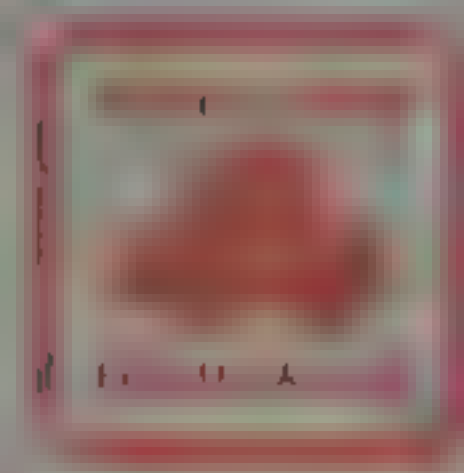
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GAMES

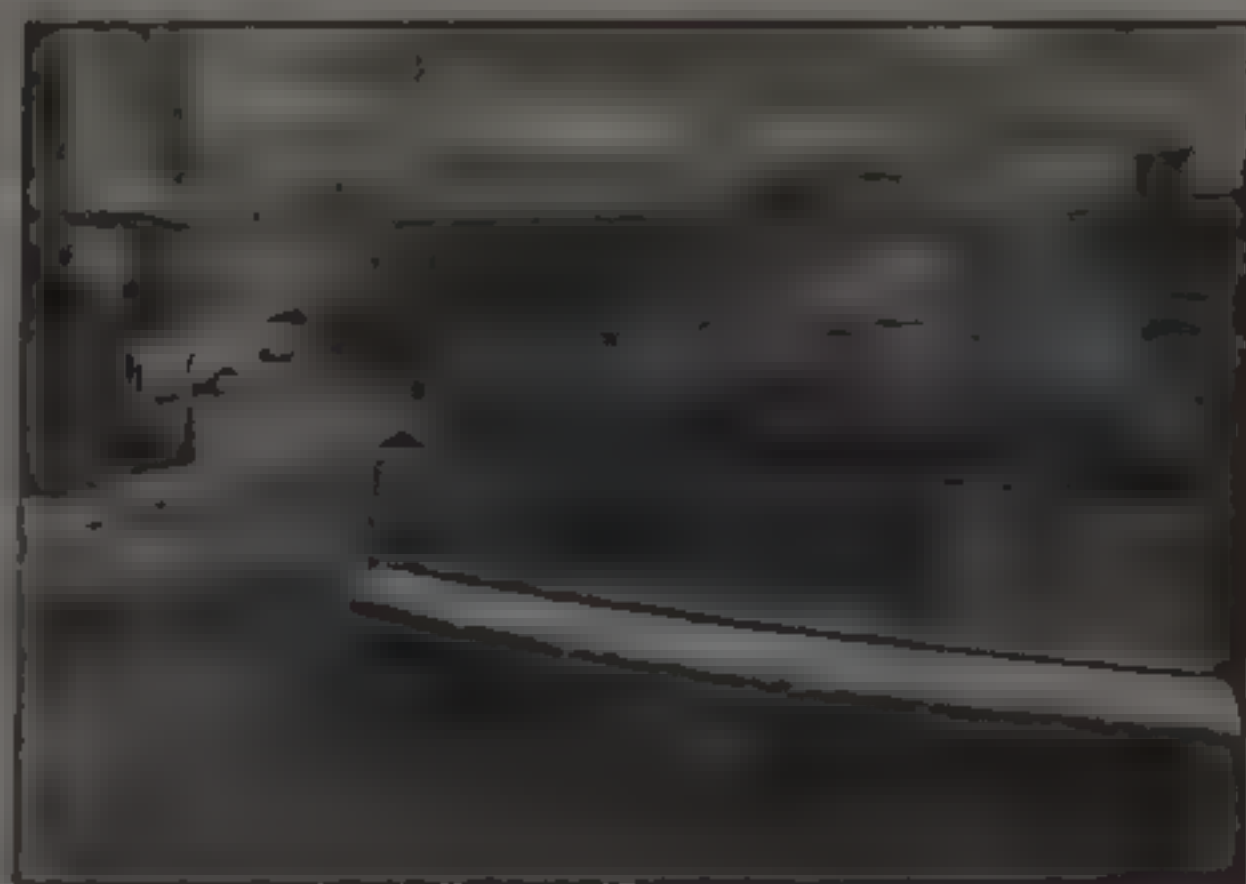
INFINITE LIVES

infinitelives@vancouverweekly.com

There's games and there's games, variations and genres and hybrids and styles, and being only one man I have to do some things sitting—some things in order to function as a games writer, nobody could possibly play everything, or even most things, and stay human.

One general rule that saves a lot of precious life-hours, but leaves me a bit behind the times: I pretty much stay away from online multiplayer. The time consideration is one reason, and the relentless weekly march of deadlines that keep me moving from game to game without the luxury of sticking around to develop competitive chops, that's another.

But the *real* reason I stay away from online gaming? Self-preservation; I know



my weaknesses, and know that if an online game—a MMORPG, say—got its hooks into me I'd be screwed for a long while.

Grand Theft Auto IV multiplayer, now I try to tell myself it's a different story, but I can feel those hooks working. The first barbs were driven in by good old-fashioned non-online multiplayer, launch week spent in Edmonton passing the controller back and forth with buddies, laughing our asses off. Problem was, I didn't get enough; returning to rural life, I craved me some un-alone *GTA* mayhem.

And, hey, there's Niko's cell phone, "Multiplayer" right there on the ersatz LCD. Beep, boop, beep ...

The first barrier to fun for the abso-newb: getting a satisfying game together. I'm playing on 360, here, and without the built-up Friends List that might have developed had I been going hard on *Gears of War* or whatever, and with only one personal friend owning an Xbox and him without a Gold account, I'm starting from zero, drifting into whatever quick-start game of the moment will have me. I've lucked into three or four battles royale, but mainly it's been a lot of two-player showdowns, me and "666MAS-TAK1LLA666" going at it *Enemy at the Gates*-style across Middle Park.

Second barrier: no mic. I mean, I have one—still in its package, too, I think—but it's somewhere in some box in some closet or crawlspace. I tear through my "usual suspects" of unpacked cartons, and I come up with a few treasures—the ceramic

bear-claw ashtray I bought at the creepy headquarters of the Marijuana Party, an old Iron Man comic with a badass cover by Barry Windsor-Smith—but no headset. I am a mute warrior; I hear the gabbling of my enemies, their countless strange accents, but I make no reply.

"MUTE WARRIOR" is gross over-romanticization; how about "target dummy?" I get my ass kicked all over the place. Blasted by rockets, sniped from blocks away, face-shotgunned, mown down by cars ... I haven't worked on my death-match chops since the *Duke Nukem 3D* days; my instincts are weak. The unintelligible headsetters don't even bother to exult—or insult—when they take their easy kills off me. Slowly, though, I sharpen up and start getting some sweet kills of my own in, get that little thrill of virtual badassery. The hooks dig a little deeper ...

... and then they stop, as if they'd been

blocked by some kind of subdermal armour or—more realistically—bonked up against bone. Playing *GTA* multiplayer has its thrills, a hunter/hunted kind of adrenaline you never get from the single-player game's kamikaze cop AI, and the visceral basics of *GTA*'s entertainment value (ey spectacular, cartoony, hilarious deaths) are very much abundant ... but after a couple of hours, playing alone against strangers was pretty much bored as hell.

The problem: no audience. I've been spoiled by all those hundreds of hours of *GTAs III*, *Vice City*, *San Andreas* and now *IV* spent in the company of friends. If a dude nails me with a rocket launcher in a forest and I fly four blocks, bounce off a bridge railing and drop to the freeway where I'm run over by an ice-cream truck and there's nobody around to make a sound, is it still entertaining?

Kind of, but not enough. I feel like Bert at the end of that "Hey there, lamp; that's a nice shade!" sketch; it's just not the same. v

KAREN REFUGEES

CONTINUED FROM PAGE 7

have a fine to pay.

"There's no freedom in camp. If there was freedom in the camp, I wouldn't be here today."

Po Do Moo, 37, shares a home with Mu Gha and a few others from Mae Ra Ma Luang. When she was a child, her family was forced to grow food for the Burmese army—four days a week for the soldiers, one day for themselves. She and her brother were forced to serve as porters for the army at a young age—eventually leading to her brother's brutal beating death and leaving her with a heavy limp on one side.

The strain of working brought an early end to both her mother and father's life. Eventually, hearing that Mu Gha, an aunt, was living in a refugee camp across the border, she tried hard to seek her out and escaped into Thailand at the age of 25. Now she's made her way here to Canada along with the rest of their family.

"I am so thankful to God that I'm here. Comparing the two big decisions that I made in my life—one leaving the village and coming to the camp, it's good. But the second decision, leaving the camp to come to Canada, is the best. It's the best decision that I ever made in my life. Because in the refugee camp life is good, better than life in Burma, but it's still tough. I still have to struggle, but now I'm in Canada, I don't have to worry about anything. It's like, just turn on the stove and the stove is on. Turn on the light ... I'm so happy, so thankful that now I'm in Canada," she enthused.

"No regrets. There is nothing behind."

THE 1990S saw the intensification of the Burmese government's severe anti-opposition policies, including a marked increase in its army perpetrating atrocities against civilians in the border areas. Since then, forced labour and relocation, appropriation of crops and land, rape and summary executions have confronted Karen communities on a frequent basis.

"The situation in Burma is getting worse and worse," said Po Do Moo. "Karen villagers, those who still live on the Burma side, they cannot live anymore. The Burmese soldiers will come and burn down houses, destroy everything in the village, so they have to leave their village and ... come to Canada with big expectations. But when they're on the border, and going to cross the river to enter Thailand side, they are not allowed to ... Thai soldiers wouldn't allow them to cross borders, so it's really tough for them right now. You're kind of stuck in the middle."

Po Do Moo, like many Karen, is a devout Christian. "My strength comes from God. That's the only way I can [go on]. I pray. Life on this earth is like a journey ... One day it will finish, and so, I will be happy," she concluded, smiling.

Saw Wah, 44, and his wife Eh Baw, 43, have lived in Edmonton for over a year and are glad, despite the snow, to have immigrated to Canada. As some of the first from the camps to come to the city in 2006, they are now adjusting to living without direct help from Citizenship and Immigration Canada, which provides financial and educational support, among other things, to newcomers for their first year in the country. They are, in many ways, the face of what's to come for the waves of Karen immigrants still to arrive.

Sitting in their living room with all of their children (and a few nephews from down the block), Saw Wah and Eh Baw said they were most concerned about getting jobs once the CIC funding ran out. Eh Baw used to make delicately sewn traditional Karen clothing, but without the right materials, it's not something she thinks she'll be able to pass down to her children. Language, of course, is the biggest challenge for them here.

Their daughter Hser Pweh and her brothers, though, spoke more optimistically about their own futures here in their new adopted home. "We go to school full-time, and work part-time," explained Hser Pweh simply. "Maybe if we speak English very well, we'll find a good job here." v

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JESUS HAS ASCENDED.
THE DISCIPLES REGROUP IN AN UPPER ROOM IN JERUSALEM.
(Acts 1:1-13)

AND IN THOSE DAYS PETER STOOD UP IN THE MIDST OF THE DISCIPLES, AND SAID...

MEN AND BRETHREN, THIS SCRIPTURE MUST NEEDS HAVE BEEN FULFILLED, WHICH THE HOLY GHOST BY THE MOUTH OF DAVID SPAKE BEFORE CONCERNING JUDAS, WHICH WAS GUIDE TO THEM THAT TOOK JESUS.

FOR HE WAS NUMBERED WITH US AND HAD OBTAINED PART OF THIS MINISTRY.

"NOW THIS MAN PURCHASED A FIELD WITH THE REWARD OF INIQUITY..."

"AND FALLING HEADLONG..."

"... HE BURST ASUNDER..."

"... AND ALL HIS BOWELS GUSHED OUT..."
Acts 1:18

SO IT WAS WRITTEN
THE WORD OF GOD.

It ain't easy eating green, but Edmonton's on the right track LOCAL PRODUCERS ARE OFFERING OUR CITY MORE CHANCES TO MAKE OUR MEALS ECO FRIENDLY

Ben Wetsch and Theresa Carey sit at a sturdy old picnic table under a tent enclosed by mosquito netting.

Behind them, perfect rows of onions are nestled in the dirt. The green stems peaking out are evidence of the pairs' day of labour. Carey, a psychologist from neighbouring Gibbons, and Wetsch, a junior high school science teacher from Edmonton, are two of over 40 families that are part of the community-supported Agriculture share program at Sparrow's Nest Organics farm in Opal, 65 km north of Edmonton.

Carey discovered the program—which offers weekly boxes of fresh, organic vegetables throughout the summer in exchange for two days of labour and a fee for shares—from a local radio station.

"I thought it was a great idea," she says. "It's one step more than going to the farmer's market ... We're so distant from our food."

Save for a bit of gardening, neither has spent much time on a farm. But today they rode behind a tractor on an archaic-looking transplanter machine, plucked onions from a greenhouse and planted them in the earth and had a hand in perpetuating the local food

In the eight years that Graham Sparrow has owned the farm interest in the CSA, and his produce, has steadily grown. The first year, he had 15 people involved. This year, he says, if he had the capacity, he could've easily had 75 families take part. He still gets emails every day inquiring about whether there are spaces left.

"I think most people won't treat [eating locally produced food] as a trend," he says, still dusted with a layer of dirt from a day in the field. "Every year we've grown more."

Particularly in the last year, he adds. With all the recent attention on warming genetically modified and cancer-causing pesticides and herbicides, people want to know where their food is from and how it's produced.

"It's our Mother Earth," Sparrow explains. "It's a cliché and hippie, but I'm not going to poison something

away from garbage streets, urban sprawl and jam-packed lots, it's easy to see. I'll forge a bond with the people who share with his part-time (their child) overlooks the land dotted with cattle and made even more picturesque by



000100 EATING LOCAL IN EDMONTON

the river carved through it.

"It's rewarding," he says. "It's totally fulfilling. It's a chance to live what you believe in."

SPARROW'S NEST also sells produce at the downtown farmer's market (between 101 Avenue and 104 Avenue from May 19 until Thanksgiving weekend) and to a handful of Edmonton restaurants, including Bacon, a quaint vegetarian-friendly restaurant in Highlands.

Co-owner Julianna Mimande spent

eight years studying politics and felt "so disillusioned about what I could do at that level" before opening the restaurant with Cynthia Lilge in April last year.

"I worked in [many] city restaurants and knowing where food comes from, how food travels, frightens me," she says.

So they opened the restaurant with the mandate of creating wholesome food for the community. Perogies come from the Babas at St Michael's; eggs come from Four Whistles Farm in Millet; Full-Course Strategies found them organic, local and ethically-treated animals. In total, they support around 20 local farms, stores and food producers.

"I think it was easier than I expected," Mimande remembers. "It's been a

lot of guess and test, but there's a lot of stuff out there. It's surprising how much local stuff is already available in your local corner store, even."

At home she also tries to purchase her groceries from local producers. But, she admits, it can be limiting. "It's hard to eat locally because we're used to eating everything. Who's willing to give up bananas in their diet? I think it's a challenge for people to make their eating less interesting. That's what is happening with globalization; we get further and further away from our own little spot," she says.

Still, just as Carey explained after her day of farming, people want a deeper connection to the food that fuels them. Mimande echoes that sentiment, pointing to the growing number and popularity of farmer's markets

as proof

"[People] are happy to be supporting a face that they see. They're lacking that connection in their day-to-day life," she says

HARD NUMBERS also back up that observation. According to Sven Anders, assistant professor of rural economy at the University of Alberta, farmer's markets are popping up around the country at a growth rate of 12 to 20 per cent each year.

He attributes the trend largely to trust. Many people will pick up a pear from China, for example, and wonder how it's been produced, if it's contaminated with pesticides and if the farmer has been treated fairly.

EATING GREEN

CONTINUED FROM PREVIOUS PAGE

"People all over the world are starting to ask questions like this," he explains. "One way out of these implications of globalization is to buy local. To stand in front of the farmer at the farmer's market—it's a level of trust."

A level of uncertainty and confusion about global food markets is also playing a role, to a certain extent. A worldwide food crisis is underway due to a mix of factors, including increasing oil prices, crops ruined by poor weather conditions, political instability in some countries and grain-based biofuels. It won't impact Canadians the way it will people in developing countries, where rising food prices have bumped even the cheapest foods out of reach for many families, but some consumers here have also become uneasy discovering grocery store caps on products like rice.

"One affect of the crisis is that certain specialty products will be limited," says Anders. "People here aren't used to that ... Canadian families and everybody will feel it. People will notice prices at the retail level will go up."

He says some researchers speculate that higher transportation costs could make chain grocery store produce more expensive than the produce at local farmer's markets, eventually.

"Hypothetically, this could actually happen. The thing is the type of farming you find in the province. There are only so many farmers that supply the farmer's market and have a production portfolio that is interesting to the farmer's market," he says. "Wheat farmers are probably not interested in switching to [growing produce in a] greenhouse. The expansion of that type of production is limited. What could happen is farmers in that market who see a potential for growth could expand."

But it's easier said than done, especially for small growers like Eric



Chen. He and his wife Ruby own Peas On Earth, an organic farm 20 minutes outside of Edmonton. They have a small greenhouse to prolong the season by a few months, but they don't have the resources to expand.

"To do it well a person almost has to specialize in strictly greenhouse," he says. "There's not enough greenhouse producers around town. A lot of times it has to be a certain level of freshness to have a certain amount of nutrients. That part of it we can improve, having a longer season."

MAYBE THAT'S just the reality of living in a province that has six months of winter. Perhaps, though, if more Albertans begin to support local and organic farmers, they will respond

with greenhouses or increased numbers of livestock.

"My view of the future—and [there's] a bit of hope mixed with that opinion—is that I'm hoping local consumption will increase," says Anders. "I think a lot of people realize over the last 10 to 20 years people have been consuming and not paying attention to food safety and quality and how agriculture works. People are starting to realize they're missing part of the picture. A lot of that is about the feeling, 'How do I feel when I consume food?'"

"They are getting emotionally more involved in purchasing food even though it's something we do daily," he continues. "People want to have a [greater] involvement in the type of food they eat." ▽

May I Have another Maibock?

SUDS! **GREAT HEAD**
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greathead@viveweekly.com

GUNTHER'S MAIBOCK
BREWSTER'S BREWPUB, EDMONTON
\$5.90 PER PINT (\$4.95 HAPPY HOUR)

Most Edmontonians know Brewsters Brewing company, the chain of brewpubs in Edmonton and Calgary. And most who know Brewster's know that they always have one special seasonal beer on tap. Sometimes it is experimental or a bulked up version of one of their standard beers. Lately, however, their seasonals have often been versions of classic German-style ales and lagers.

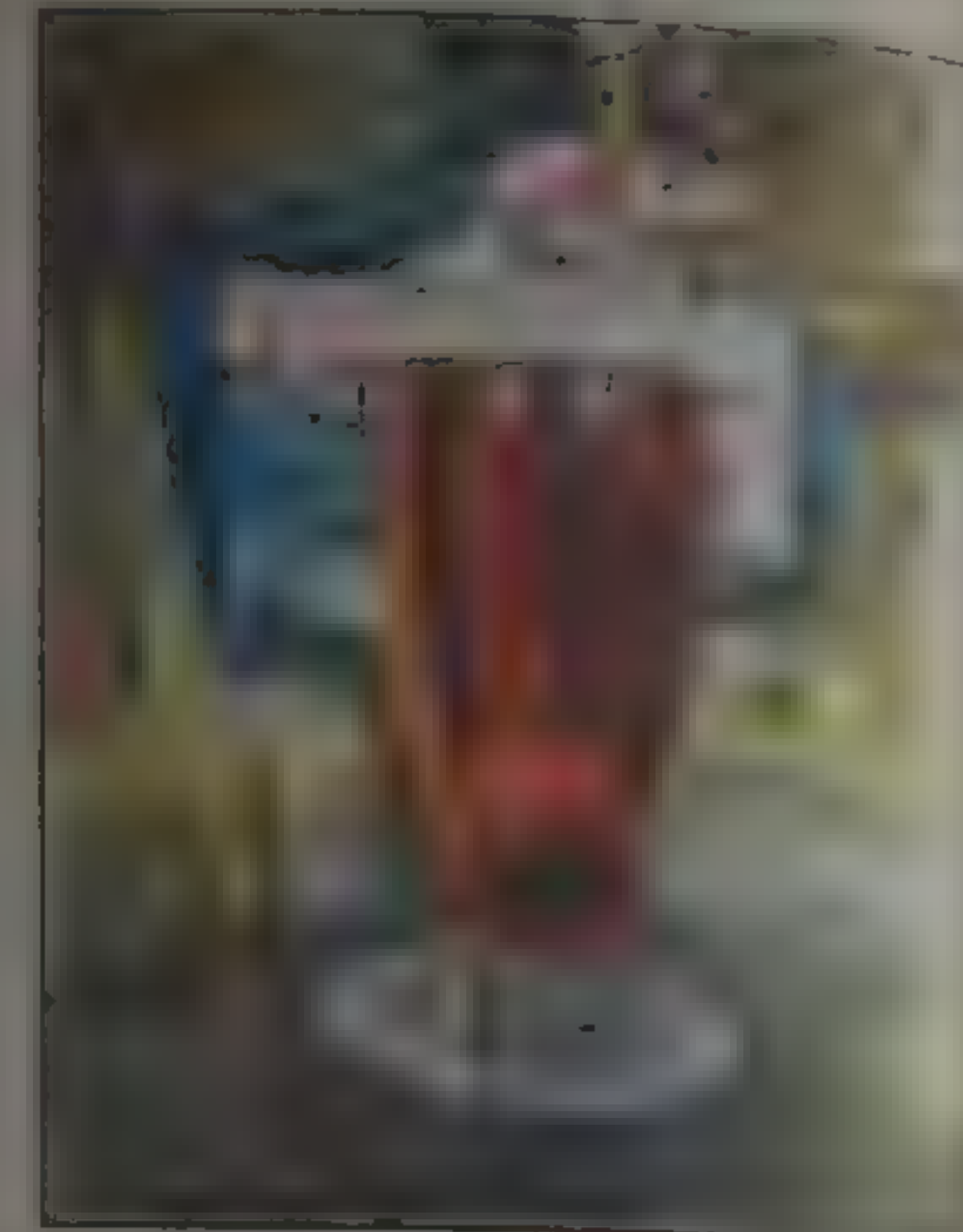
The reason for this is simple. The brewmaster at the Oliver Square location (where most of the seasonals are made) is Gunther Tragesser, a former homebrewer born and raised in Germany. Gunther takes the German beer styles very seriously, and as a consequence the good patrons of Brewster's get to sample some excellent versions of German beers.

German beers are not always the easiest beers to make—they often have subtle touches and stringent parameters. One of the most difficult styles to perfect is Maibock. Maibocks are a spring-only beer, to be served only in May. They are a paler version of the formidable Bock, a rich, dark, malty lager.

This is why they're so hard. You need to keep the rich, caramelly malt character, but tone down the colour. Not an easy task. Also, the alcohol, which is substantial, needs to hide in the background—not easy either. It is a beer that is excitedly anticipated and should be savoured and sipped.

THIS SPRING, Gunther has tried his hand at the elusive Maibock, and I couldn't resist popping by for a pint to sample it.

As the server put the pint down in front of me, my taste buds began to tingle with anticipation. It's a light copper colour with reddish tones. The head is



bright white but a bit thin. The aroma has an intoxicating soft malt sweetness of rich toffee and bread. This is precisely the aroma I expect from a Maibock.

It is a medium-bodied beer with a rich maltiness of toffee and bread. It has a sharp edge to the beer to cut the sweetness. It comes from alcohol, hops, the latter being imperceptible in the beer. The finish is crisp but remains moderately sweet. The medium carbonation also helps cut the sweetness.

It is a subtle beer in many respects. The alcohol (seven per cent) is not stated and the malt does not overtake. Yet it is unapologetically malty.

What makes Maibock perfect for spring is that the lighter colour reflects, toning down of the heaviness of traditional bock (which is a very dark beer), making it more palatable for pleasant afternoons. Getting breadly malt is difficult to do while keeping the colour pale. Gunther has accomplished this feat admirably.

Gunther would have more experience than I with the best Maibock in the world. Brewster's version may or may not stack up to those giants, but it doesn't really matter. What matters is that Edmontonians can sample an excellent version of a revered German ale.

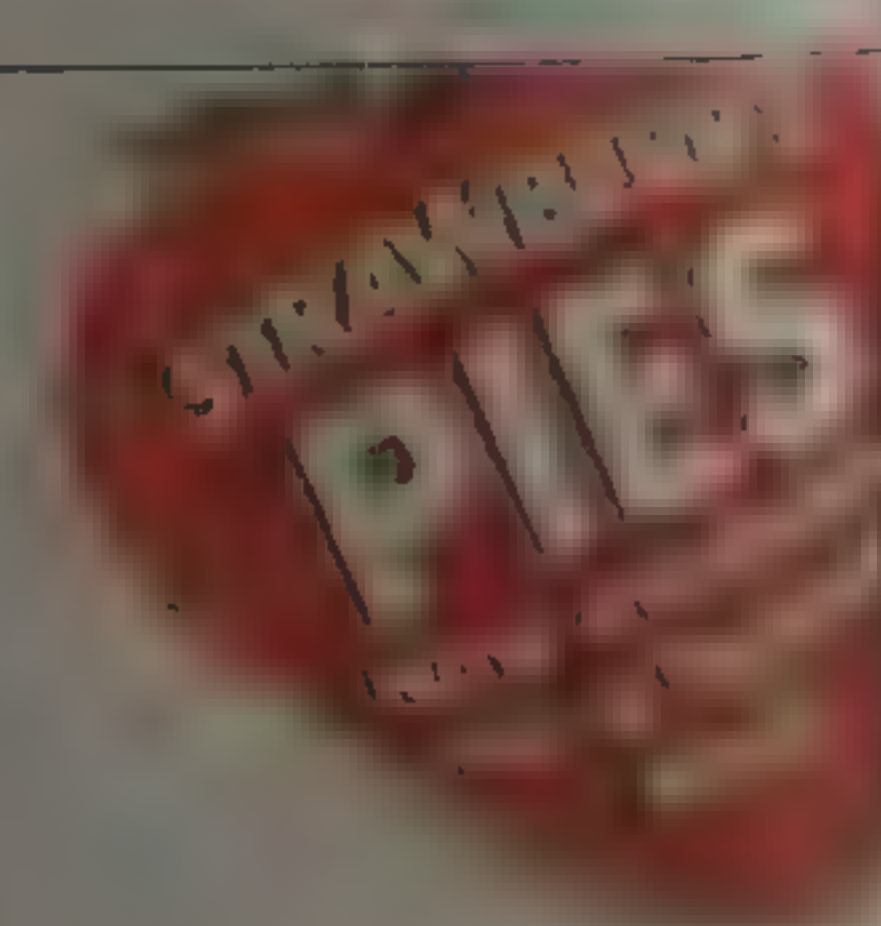
But move fast, my friends. Maibock is ONLY served in May, so when the calendar page flips to June, it will be gone. Get it while you can. ▽



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Gourmet taste on the local granola scene

BY SHARON HAYATIL K / sharon@vucweekly.com

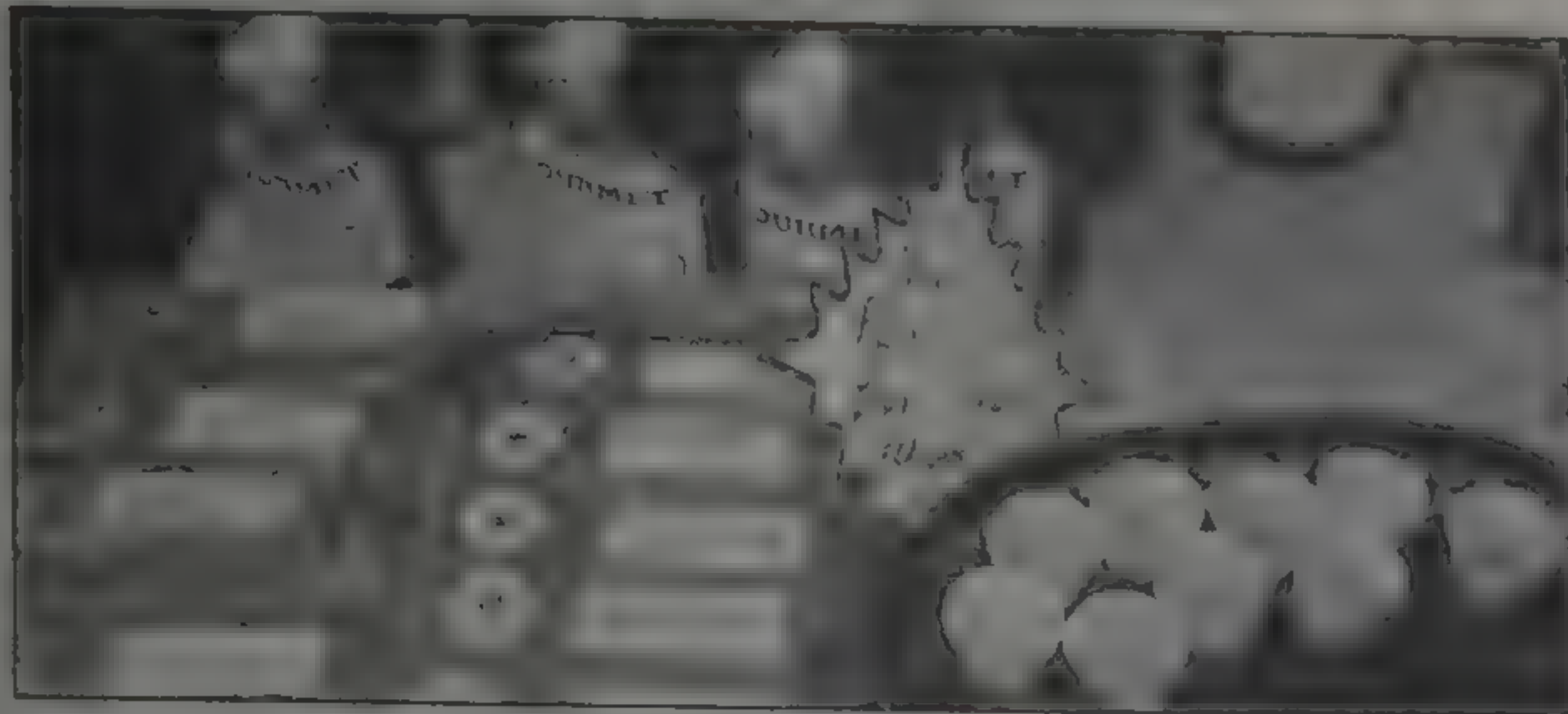
Those who frequent the Saturday Old Strathcona farmer's market are probably already well aware of Charlene Davis' Gourmet Granola. Those of you who have been hibernating at home on Saturday mornings, though, need to get out of bed and smell the freshly baked granola. Tucked into a corner table with as many free samples as blue-and-silver bags, it's a delicious staple of the weekly event.

Gourmet Granola started in 2004 when Davis was trying the South Beach diet with her husband. (She hated it.) In her efforts to find something other than bacon and eggs for breakfast, she experimented and created a healthy granola option. In October of that year she decided to run for City Council and wanted to get into the farmer's market to set up a table as an opportunity to talk to people. Since she needed to sell something in order to set up a booth, she decided to bag her homemade granola.

Well, Davis didn't get elected, but her culinary creation certainly won the hearts of many. Her disappearance from the weekly farmer's market had regular customers stopping by her house to pick up her healthy goods. She decided to increase production and has been a permanent vendor at the Strathcona Farmer's Market since February 2005.

WITHOUT USING any hydrogenated oils, trans fats, cholesterol, salt or artificial preservatives, Davis whips up more than 650 kg of granola goods of every week at an industrial kitchen, in flavours as diverse as Mango Macadamia, Soy and Rice, Blueberry Pistachio, Double Chocolate and Peanut Butter and Jam (and many others), with a Café Latte brand currently under development. Each flavour is also sold in a wide variety of sizes, ranging in price from \$2 to \$12, and Davis also makes granola bars and trail mix.

Two products in particular have



GRAINS

GOURMET GRANOLA

CREATED BY CHARLENE DAVIS
AVAILABLE AT THE OLD STRATHCONA FARMER'S
MARKET (10310 - 83 AVE) AND AROUND TOWN

caught the attention of some specific customers, thanks to their uniqueness. The soy and rice granola is gluten free, swapping grains, for organic soy protein and organic brown rice flakes. Through a bit of culinary magic, the granola tastes like neither rice nor soy, instead giving a good crunch while providing a tasty gluten-free alternative to customers with celiac dietary needs.

The Banana Bread & Raisin granola is also a nut-free product. Though Davis explains that this variety is brutal to make because of the care involved—they use specific pans just for this recipe, and must ensure that nothing in the kitchen has come into contact with her other nut-friendly recipes—it's worth it: she herself has family members with nut allergies, so she understands the importance of ensuring a safe product, but also wants to provide family and customers with a tasty nut-free granola option.

Whether or not they're buying one of her more esoteric options, customers have also reported back to Davis that her granola is wonderful whether they're eating it straight—it's an incredibly tasty way to get the 24g of fibre you need a day, as each serving offers five grams of fibre—or using

it to sprinkle on salads or as a topping for apple and fruit crisp. I bought the Blueberry and Pistachio, the most popular choice among her male customers, to work to add to my yogurt for a quick breakfast treat. The small bag size fit in my desk drawer and served as an excellent snack choice to curb my afternoon munchies.

In addition to the Saturday Strathcona Farmers Market, Gourmet Granola is also available for purchase around town at the Bee Bell Bakery (10416 - 80 Ave), Careit Urban Deli (5250 199 St) in the southwest and Wild Tangerine Mobile Cuisine downtown (10383 - 112 St or 10180 - 101 St). You can also find the tasty treat on the menu at the Westin and the Matrix Hotel. While this may be inconvenient for those who rely on their neighborhood grocery store, Gourmet Granola is a fresh product that is available for those willing to put in a little effort to find it.

While Gourmet Granola may be more expensive than your grocery store varieties, the assortment of delectable recipes made with all natural healthy ingredients such as dried fruits, nuts and whole grains is worth the price. You're also supporting a local entrepreneur with a difficult task, making a breakfast treat that is both healthy and delicious. I found the first three flavours of granola that I tried to be wonderful, so give it a try; I'm sure your taste buds will thank you as much as the rest of your body. ▽

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Best Pre-Theatre
Restaurant (Indie)

PUT A FORK IN 'EM. THEY'VE WON



We've sorted through the ballots, and once again we're proud to present the winners of the Golden Fork Awards, our annual survey of the best of the Edmonton dining scene. As with last year, we've separated the categories into indies and chains, highlighting the best of both our homegrown talent and the corporate dining rooms that populate our city. As always, the indies did wonderfully despite lacking the marketing budget of the bigger guys, which just goes to show how much great food there is to be had in our fair city, wherever it comes from.

BEST APPETIZERS

Indie — Packrat Louie 10335 - 83 Ave, 433.0123
Chain — Ric's Grill (multiple locations)

BEST SOUPS

Indie — Soul Soup 140, 10020 - 101A Ave, 409.8272
Chain — Olive Garden (multiple locations)

BEST SALADS

Indie — Packrat Louie 10335 - 83 Ave, 433.0123
Chain — Earl's (multiple locations)

BEST BREADS

Indie — Fresh Start Bistro 484 Riverbend Rd, 433.9623
Chain — Cob's Bread (multiple locations)

BEST STEAKS

Indie — Von's Steakhouse 10309 - 81 Ave, 439.0041
Chain — The Keg (multiple locations)

BEST VENISON

Indie — Normand's 11639A Jasper Ave, 482.2600

SUSHI

Indie — Maki's 10350 - 100 St, 425.8996 & 1003 - 98 St, 432.4500
Chain — Tokyo Express (multiple locations)

BEST TAPAS

Indie — La Tapa 10523 - 99 Ave, 424.8272

BEST PUB FOOD

Indie — O'Byrne's 10616 - 82 Ave, 414.6766
Chain — Sherlock Holmes (multiple locations)

BEST DIM SUM

Indie — Noodle Noodle 10008 - 100 Ave, 422.6462

BEST SANDWICH

Indie — Colonel Mustard's 12321 - 107 Ave, 446.1590
Chain — Fife n' Dekel



BEST HAMBURGERS

Indie — Delux 9682 - 142 St, 420.0101
Chain — Red Robin (multiple locations)

BEST FRENCH FRIES

Indie — Dadeo's 10548A - 82 Ave, 433.0930
Chain — New York Fries (multiple locations)

BEST WRAPS

Chain — Bad Ass Jack's (multiple locations)

BEST PIZZA

Indie — Famasa Neapolitan Pizzeria 11753 Jasper Ave, 432.8700
Chain — Funky Pickle (multiple locations)

BEST DESSERTS

Indie — Vi's For Pies 13408 Stony Plain Rd, 454.4300
Chain — Ric's Grill (multiple locations)

BEST CHICKEN WINGS

Indie — On The Rocks 11730 Jasper Ave, 482.4767
Chain — Brewsters (multiple locations)

BEST PASTRIES

Indie — Fresh Start Bistro 484 Riverbend Rd, 433.9623
Chain — Bernard Callebaut (multiple locations)

BEST PASTRIES

Indie — Fresh Start Bistro 484 Riverbend Rd, 433.9623
Chain — Great Canadian Bagel (multiple locations)

BEST FINE DINING

Indie — Hardware Grill 9698 Jasper Ave, 423.0969
Chain — Ric's Grill (multiple locations)

BEST MID PRICE RESTAURANT

Indie — China 9314 - 83 Ave, 427.5513
Chain — The Keg (multiple locations)

BEST BREAKFAST

Indie — Barb and Ernie's 9966 - 72 Ave, 433.3242
Chain — Denny's (multiple locations)

BEST BAKERY

Indie — New Day Bakery 10416 - 30 Ave, 433.3247
Chain — Cals Bread (multiple locations)

BEST COFFEE SHOP

Indie — Innocent Coffee 9309 - 62 Ave, 430.9198
Chain — Starbucks (multiple locations)

BEST TEA SHOP

Indie — Cally's 8610 - 99 St, 432.3294
Chain — Steeps (multiple locations)

BEST DELI

Indie — Italian Centre 10878 - 95 Ave, 424.4869
and 5028 - 104A St, 989.4869
Chain — Sobey's (multiple locations)

BEST BAVARIAN

Indie — Barb and Ernie's 9966 - 72 Ave, 433.3242

BEST GREEK

Indie — Yiannis 10444 - 82 Ave, 433.6768
Chain — Kuzonki (multiple locations)



BEST FRENCH

Indie — Crepe 10220 - 103 St, 420.8656

BEST ITALIAN

Indie — Il Pasticci 10012 - 107 St, 424.0707
Chain — Savarino's (multiple locations)

CONTINUES ON PAGE 19

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CONTACT PAGE 17

BEST CHINESE

Indie - Laganos 10582 - 104 St, 426.3975

BEST THAI

Indie - The King And I 18241 - 107 St, 433.2222



BEST JAPANESE

Indie - Japanese Village 10126 - 100 St, 422.6083

BEST INDIAN

Indie - Khazana 10177 - 107 St, 702.0330
Chain - New Asian Village (multiple locations)

BEST MEXICAN / LATIN AMERICAN

Indie - Julio's Barrio 17021 - 100 Ave, 484.5165
and 10450 - 82 Ave, 431.0774
Chain - Joey Tomato's (multiple locations)

BEST STEAKHOUSE

Indie - Yon's Steakhouse 10309 - 81 Ave, 439.0041
Chain - The Keg (multiple locations)

BEST SEAFOOD

Indie - Panagiotis 7331 - 140 St, 433.0091
Chain - Red Lobster (multiple locations)

BEST VEGETARIAN

Indie - Core Mosaics 10844 - 82 Ave, 433.9702

BEST AFRICAN

Indie - Langanos Skies 9920 - 82 Ave, 432.3334

BEST JUICE BAR

Chain - Booster Juice (multiple locations)

BEST CONTINENTAL

Indie - Continental Treat 10560 - 82 Ave, 433.7432

BEST NEW RESTAURANT

Indie - Wildflower 10009 - 107 St, 990.1938

BEST PRE THEATRE

Indie - Four Rooms 137 Edmonton City Centre, 426.4767
Chain - L'azia (multiple locations)

BEST RESTAURANT FOR LOVERS

Indie - Creperie 10220 - 103 St, 420.6656

MOST INNOVATIVE MENU

Indie - Wild Tangerine 10180 - 101 St, 429.3130
Chain - L'azia (multiple locations)

BEST WINE LIST

Indie - Hardware Grill 9698 Jasper Ave, 423.0969
Chain - Ric's Grill (multiple locations)

BEST BEER LIST

Indie - Sugar Bowl 10922 - 88 Ave, 433.8369
Chain - Brewsters (multiple locations)

BEST PLACE WHEN YOU HAVE \$10

Indie - Oodle Noodle 10502 - 107 Ave, 428.7875
Indie - Garage Burger 10242 - 106 St, 423.5014
Chain - McDonald's (multiple locations)

BEST PLACE WHEN GOING SOLO

Chain - Tokyo Express (multiple locations)

BEST LATE NIGHT / ALL NIGHT RESTAURANT

Indie - Sam Wok 10417 - 67 Ave, 433.6077
Chain - Denny's (multiple locations)

BEST WEEKEND BRUNCH

Indie - Fresh Start Bistro 484 Riverbend Rd, 433.9623
Chain - Hotel MacDonald 10065 - 100 St, 424.5181

BEST SERVICE

Indie - Hardware Grill 9698 Jasper Ave, 423.0909
Chain - The Keg (multiple locations)

BEST SPORTS BAR

Chain - Schanks 9927 - 178 St, 444.2125

BEST PATIO

Indie - Black Dog 10425 - 82 Ave, 439.1082
Chain - Earl's Tin Palace 11830 Jasper Ave, 488.6582

BEST HOTEL RESTAURANT

Indie - Madison's Union Bank 10053 Jasper Ave, 423.3600
Chain - Hotel MacDonald 10065 - 100 St, 424.5181

ULTIMATE DINING

Indie - Hardware Grill 9698 Jasper Ave, 423.0969
Chain - La Ronde 10111 Bellamy Hill, 428.6611

BEST INDIE WINE STORE

Indie - DeVine 10111 - 104 St, 421.9463

BEST FOR PEOPLE WATCHING

Indie - Julio's Barrio 17021 - 100 Ave, 484.5165
and 10450 - 82 Ave, 431.0774
Chain - Joey Tomato's (multiple locations)

BEST CHAIN

Chain - Joey Tomato's (multiple locations)



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CHRISTOPHER THRALL / christopher@vuvweekly.com

'Here, hold this," said Sophie Kerr as she thrust a clear garbage bag half-full of stale bagels behind her without looking. I took it gingerly. She heaved aside a couple of other bags, then stood up to push her hair out of her eyes with the back of her gloved hand. "It doesn't look like there's much else. Let's open that bag and then try up the street."

I found the garbage raider sweet and sincere, but naïve. What it came down to was that Sophie Kerr was looking through trash for something to eat.

Kerr decided that the bagels were unsalvageable and retied the garbage bag before launching it back into the bin. To eat or not to eat is a frequent question on **freegan** shopping trips. The typical finds are packaged food that has reached its expiration date or been replaced on the shelf by fresher products, but anything edible is fair game.

The word freegan is a portmanteau of the words "free" and "vegan," and usually refers to the practice of eating only what is found freely available—not because freegans are poor or homeless, but as a political statement. The freegan takes a stand against consumerism and the tremendous waste in the capitalist system by refusing to participate in it.

While the concept seems to have grown spontaneously in a few different places, the earliest claim on the term "freegan" comes from right here.

According to Keith McHenry, co-founder of Food Not Bombs, it was coined during a 1995 tour. They found some expensive cheese in a dumpster behind an Edmonton grocery store and the vegans decided to become freegans. McHenry shared that story



FREE OPPORTUNIVORES

with the rest of the tour and it grew from there. In 2004, the DoEat Collective started YouTubing gourmet meals prepared from found ingredients.

IT WAS NEARING 2:30 am when we approached the final stop of Kerr's shopping trip. The secret to successful freegan shopping is to go early, or go late—grocery store shelf stockers are nocturnal creatures. Behind this store on the southside, we hit the mother lode: several sealed bagged salads and a full box of assorted produce. Most of it was bruised or had spoiled spots, but nothing a sharp paring knife couldn't handle.

When I asked about any concerns she had about the food contamination, she snorted through her nose.

"How much faith do you have in the stores?" Kerr asked. "In the shippers? From the farmer to the store, this stuff passes through a lot of hands. Do you think everybody washes?"

She relaxed a bit and pointed into the milk crate she was filling. "Anyway, most of the stuff I find is packaged already, like salads and bread, so it isn't much different from what's on the grocery shelf. I just don't pay for it."

We finished loading the box into Kerr's ancient Hyundai. She made a respectable haul this morning: the little hatchback was nearly full of produce, breads, some cheese and vacuum-sealed meats. ("We treat those with caution," Kerr said seriously.) She made sure that all the bags were launched back into the dumpster—"keep it clean" is another freegan mantra.

PHOTOGRAPH BY [illegible]

River House Grill
A Fine Dinner in a Grand Old House

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Old world vs new world

WINE **NICE LEGS**
JAMES TOL
nicelegs@vancouverweekly.com

2004 LAMORGHINI TORRE
\$35

As has happened in many other countries, wineries and vineyards are being purchased, started and planted by people made famous from other ventures. In this case, the owners of the illustrious car maker Lamborghini decided to purchase a large tract of land in Umbria and begin producing their own juice. Unlike a lot of other famous vintners, Lamborghini has been getting great reviews, and from this bottle, I'd have to agree with the consensus.

This deep purple wine emits a rich deep fruity nose with hints of both cherry and spice. With my first sip, I found it to be a little tart, but still very rich and smooth. The finish of the palate with hints of cherry and dust also evident. The well-rounded wine moved seamlessly through the palate and left just a hint of aftertaste.

This wine is made with 50 per cent Cabernet Sauvignon, 40 per cent Sangiovese and 10 per cent Montepulciano, and while it was nice, it was definitely an old world wine. Its defining characteristics were more focused on a delicate nuance likely

sourced from its terrior and was much less reliant on powerful fruit to draw you in.

It is not spectacular but still an affordable welcoming example of old world styles.

2006 RA NUI MARLBOROUGH PINOT NOIR
WAIRAU VALLEY
\$27

New Zealand has made itself famous with refreshing Chardonnays and Pinot Gris. Only recently have the winemakers come into their own producing some very solid Pinot Noirs. As one might expect from a very southerly and small country with plenty of cool wind from the ocean, their Pinot Noirs tend to be crisp, light and flowery.

This particular growing season had its tough times, with several nights dropping near frost levels. With some fruit lost to the weather, the vines were pruned and the remaining fruit, thereby, received more energy and nutrients from the vines, and the effect is noticeable.

This cranberry red wine emitted an acidic nose. But once the acidic notes subsided, it left fruity odors with hints of spice.

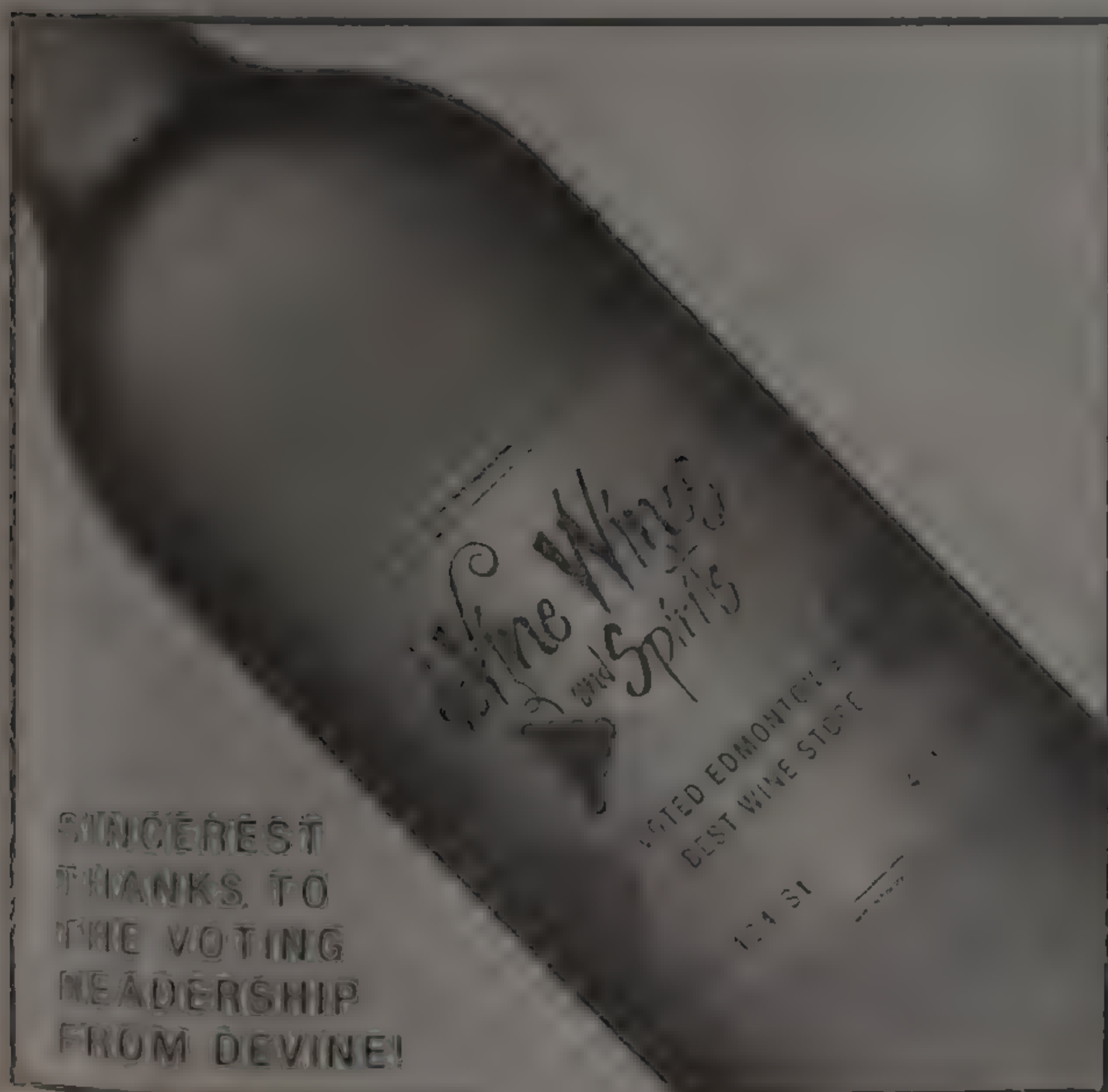
This wine jumps out at your taste buds. There is a tartness at the front that gives way to a wine rich with fruit. Strawberry hints flow through the taste buds as the wine flows. The Ra Nui is very round and has nice structure to it which is nice to see from a new world Pinot. The fruit is pleasantly subtle. Overall, a very pleasing bottle of wine. ▽

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BACON makes it with delicious local foods

ERIN MIKALUK / erin@vuweekly.com

When people think about dining in Alberta, the obvious question comes to mind: where's the beef? Rarely do we think of bread, cheese, bison, fruits and vegetables as being foods produced in Alberta that are accessible and ready to be added to any dish. Well folks, it's time to start thinking differently, if only evidenced by the magnificent food at **Bacon**.

The Bacon philosophy is written on the inside cover of every menu and is about bringing together good friends to enjoy good food that is grown and produced locally. It's a new approach to thinking about food that is catching on in many culinary circles, particularly with youth.

"Young people and farmers are the people who seem to care the most about local products—they are more conscious of it," an employee of Bacon said. As one of those youth, I was looking forward to trying out Bacon. I'd heard incredible things about their brunch, but that night, I was there for dinner.

The door was open as we walked up the steps to Bacon and entered the room. I had heard that the tables could fill up quickly and had made a reservation for 7 pm. Good thing, because all eight tables and the window bar were full when we arrived.

Despite its small size, the room felt quite open and airy. Wooden floors and a silver metallic ceiling created an inter-

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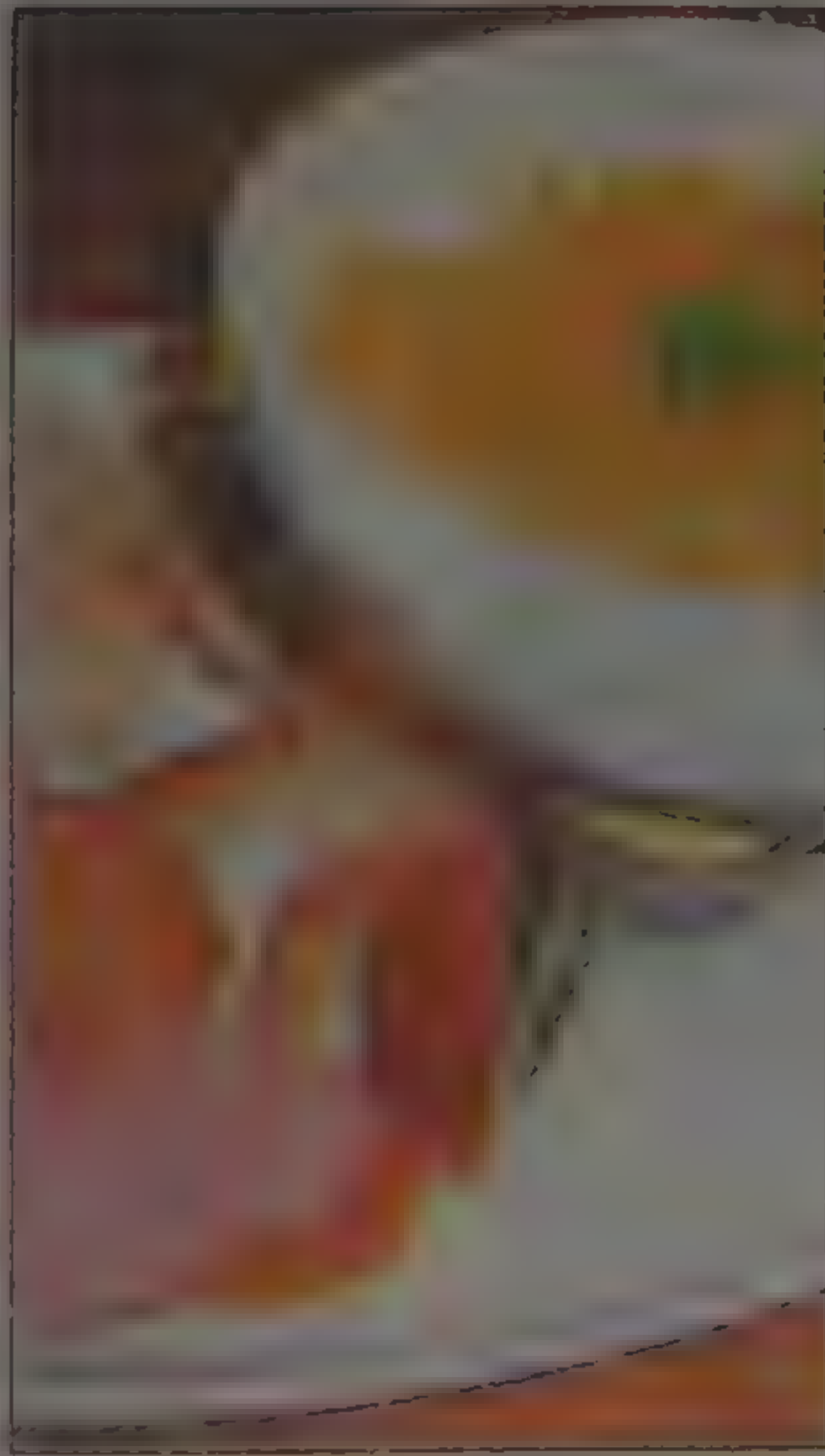
esting contrast that seemed to heighten the room. Large amounts of natural light streamed in through a wall-to-wall window at the front. Funky pieces of Ukrainian textile art hung on the walls, bursting with colour. It felt trendy and relaxing all at once.

Our server brought us our menus, cleverly constructed out of old record covers, and filled our glasses with cold water using a clear wine bottle—another unique touch. I was already enjoying this place.

The menu was not extensive, but offered enough choice to dodge that limited feel. Appetizers ranged from poutine with feta and yam to perogies, made by the famous ladies of Saint Michael's Church, to tacos. We went with the cheese fondue for two (\$14.00) and ordered a couple of beers.

FOR OUR ENTREES, we were both in the mood for buffalo, er, bison. My husband ordered the bison burger, with a side of perogies. The server suggested that day's special, the Spicy Mexican Rice Bowl (\$17) with bison meatballs. Well, why not. I'd never had buffalo before and was in an adventurous mood.

Our drinks arrived promptly. In keep-



ing with the local flavour, we'd chosen two brewed-in-Edmonton beers—Aprikat Lager, by Alley Kat, and Amber's Australian Mountain Pepper Berry Ale (\$4.50 each). The appropriately name Aprikat had the delicious taste of fresh apricots and was light and wheaty. In stark contrast, the Pepper Berry Ale had a bold, spicy flavour that actually reminded me of a full-bodied Shiraz. Steak would probably go beautifully with it. We sat back to

enjoy the beer and wait for our food.

The cheese of the fondue was piping hot as it was placed in front of us. Rows of Ukrainian kubasa, multi-grain Ritz crackers, small chunks of baguette and even green apple slices were gathered around the fondue bowl ready for dunking. We dove in, piling mounds of the aged cheddar cheese mixture—turned dark orange with Guinness beer—onto our fixings. The cheese was warm, thick and gooey with hints of mustard, and I was thoroughly surprised at how well it complimented the green apple slices. We whipped through our appetizer within minutes.

I was curious to find out how much of the dish I'd just eaten had actually come from Alberta, being proud and obnoxious and all, and asked our server. "Most of our breads, meats, produce and seasonings come from Alberta," she proudly explained. "At the very least, our shoppers look for products marked as Canadian in the grocery store." She was able to pinpoint that the baguette for the fondue had come from Pigeon Lake.

SHE ALSO MENTIONED that the bison I was about to try had come from near Vermilion, and I was ready to find out just how good Alberta bison was. My Spicy Mexican Rice Bowl arrived on a large, oval plate brimming with southwest pilaf and topped with eight spicy looking bison meatballs and a large crispy taco shell. I sawed off a piece

of one meatball and pushed a bit of rice onto my fork. My first taste of bison was pure bliss. The incredibly tender meat, which was coated in a kind of salsa and onion mixture, melted in my mouth and sent spicy sensations dancing across my tongue.

The cilantro cream accompaniment provided a much needed cooling effect, dousing some of the heat radiating from the rice and bison. Crunchy tacos were an interesting choice of topping, but combined beautifully with the softness of the pilaf and cream. The entire dish was a bit of a combining a bowl of spaghetti and meatballs with a Mexican rice bowl—but, it worked and tasted great.

For dessert we opted for the dish with the most intriguing name. With a name like "Etan's Mess," what could be wrong? It ended up being a scrumptious bowl of raspberry whipped cream served over top of strawberries and delightfully chewy meringue. A light and refreshing way to finish our meal.

For \$90.64, we were able to enjoy a fully Canadian meal, most of which was grown right here in Alberta. I actually felt proud to be eating at Bacon. The restaurant is about more than just makin' bacon; it's about bringing home the message that buying local is good for the environment, good for our community, good for the soul—and damn fine on the palate.

In Alberta, bringing home the Bacon never tasted so good. ▀



Supermarket might not be your best bet when going organic

by N. STIN / nst@vuwweekly.com

Every day while we are scanning the headlines in the paper, most of us (hopefully) are eating breakfast, the most important meal of the day, and trying to fit in at least one, maybe more, of the seven to 10 servings of fruit and vegetables that we're supposed to eat daily. Top that off with some protein, some dairy, something wholegrain, all with limited fat and sodium, and you have a healthy, balanced breakfast. Now digest the headlines.

A few months ago it was all about the predominance of lead-laced toys from China. A couple of weeks ago the focus was on Bisphenol A, an industrial chemical used to make the hard, clear plastic in baby bottles and reusable water bottles and also found in the lining of metal cans. Last week, Chapters recalled their Mother's Day tote bags because of "minor skin irritations". Throw in the ongoing global warming discussion and it seems like the day isn't complete without hearing of yet another warning or recall. Our society, obsessed with bigger, better, faster, sooner and cheaper is finding out that "progress" has consequences, dire ones at that.

But while there are warnings and recalls on a wide variety of products, the food recalls we typically hear about are the bacteria-based ones, such as e-coli or salmonella, or undeclared substances that may pose a health risk for people with allergies. And then once in a while there's a recall that really makes me wonder; earlier this year, certain brands of toddler pear juice were recalled because of the possibility they "may contain arsenic."

Those recalls are for things that turn up in our food that shouldn't be there. But every day, as we do our best to eat a healthy, balanced diet, we are putting chemicals in the form of pesticides into our bodies along with all the vitamins and minerals. There are no recalls on these foods;

TASTE ORGANIC FOOD

the pesticides are meant to be there.

There's no real consensus on what these pesticides do to us or what concentration is "acceptable," but if we are consuming chemicals that are designed to kill pests and weeds and fight diseases, I can't imagine they'd be great for human consumption either, especially pint-size humans with developing bodies and brains.

BUYING ORGANIC PRODUCE is one way to reduce your exposure to pesticides. Luckily, with public awareness hitting an all-time high, finding organic products is as simple as stopping at any major grocery store. Save-On Foods, Safeway, Sobeys and Superstore all have organic sections which are constantly getting bigger. Although the selection isn't quite as extensive as making a stop at a health food store, it can be easier and is usually less expensive.

Buying only organic would be ideal, but due to our climate, our choices would be much more limited, especially during the bleak winter months. Plus, organic is definitely more expensive and not everyone can afford to buy only organic produce. So what should you buy? A non-profit organization in the US, the Environmental Working Group, ranked the 43 most consumed fruits and vegetables. The "Dirty Dozen" are the ones they consider to be the most contaminated and their "Consistently Clean" are the 12 least contaminated. If you don't want to stop eating the "Dirty Dozen" altogether, it would be a good idea to choose the organic variety of those items. The "Consistently Clean" are your best bet if you don't want to pay the premium price associated with organic products.

I decided to do a very unscientific study, comparing both the cost and taste of organic vs non-organic produce. I selected some of the "Dirty Dozen" and bought the organic version at both Planet Organic and Save-On Foods, and then bought the non-organic version, again at Save-On. I brought them home, washed them diligently—especially the non-organic varieties—and did a little taste test on three unsuspecting guinea pigs.

The findings were interesting, but by no means astounding. Organic is more expensive, no matter where you purchase it, and typically the most expensive at a health food store. Organic red peppers were \$6.99/lb at Planet Organic and \$4.98/lb at Save-On, while the non-organic ones were \$2.98/lb. Organic gala apples at Planet Organic were \$2.29/lb and \$1.69/lb at Save-On while the non-organic ones were \$.99/lb. Planet Organic's strawberries were cheaper than Save-On's (\$2.98/lb vs. \$4.98/lb) while the non-organic ones were \$2.50/lb. Just like anything, prices vary depending on the store but expect to pay more for organic.

OUR LITTLE TASTE TEST involved red peppers, strawberries, apples and pears. Visually, there wasn't much difference, except for the pears. The organic pears were banged up compared to the non-organic ones and the organic apples were missing that lovely, glossy, artificial, waxy coating

that made the non-organic ones shine so pristinely.

Taste wise, it was a bit of a mixed bag. The organic pears came out the big loser, having a thick skin, internal hard brown spots and a mushy con-

and non-organic, is going to vary greatly, both taste wise and price wise, depending on where and when you buy it. Most of what we find at the stores has been transported thousands of miles to get to us and has lost many of its nutrients, let alone its flavour.

My recommendation? Head to the farmers' market. You can buy produce that was still in the ground or attached to a vine just the day before and you can really taste the difference. It will taste fresh and healthy and delicious. It will be packed full of all the nutrients it's supposed to have. You can buy organic or not and both will be more expensive than the typical grocery store fare but both will be so worth it.

And in the winter just do what you can. I still think eating fruits and vegetables, contaminated or not, is better than not eating them. But for now, you have a good few months of astoundingly fresh produce awaiting you at the farmers' markets, so take advantage of a very good thing. ▽

From the Environmental Working Group: the 12 most consistently contaminated and 12 most consistently clean fruits and vegetables you can buy.

THE DIRTY DOZEN

Peaches
Apples
Bell peppers
Eggplant
Kiwifruit
Mushrooms
Strawberries
Cherries
Pears
Grapes (imported)
Spinach
Lettuce
Potatoes

CONSISTENTLY CLEAN

Papaya
Broccoli
Cauliflower
Bananas
Kiwi
Peas (frozen)
Asparagus
Mango
Pineapples
Cantaloupe
Avocado
Onions

sistency. The organic apples were the big winner and, although softer than the non-organic ones, were much sweeter and juicier. Surprisingly, there wasn't a discernable difference with the strawberries and red peppers.

So what does my little unscientific study tell me? Produce, both organic

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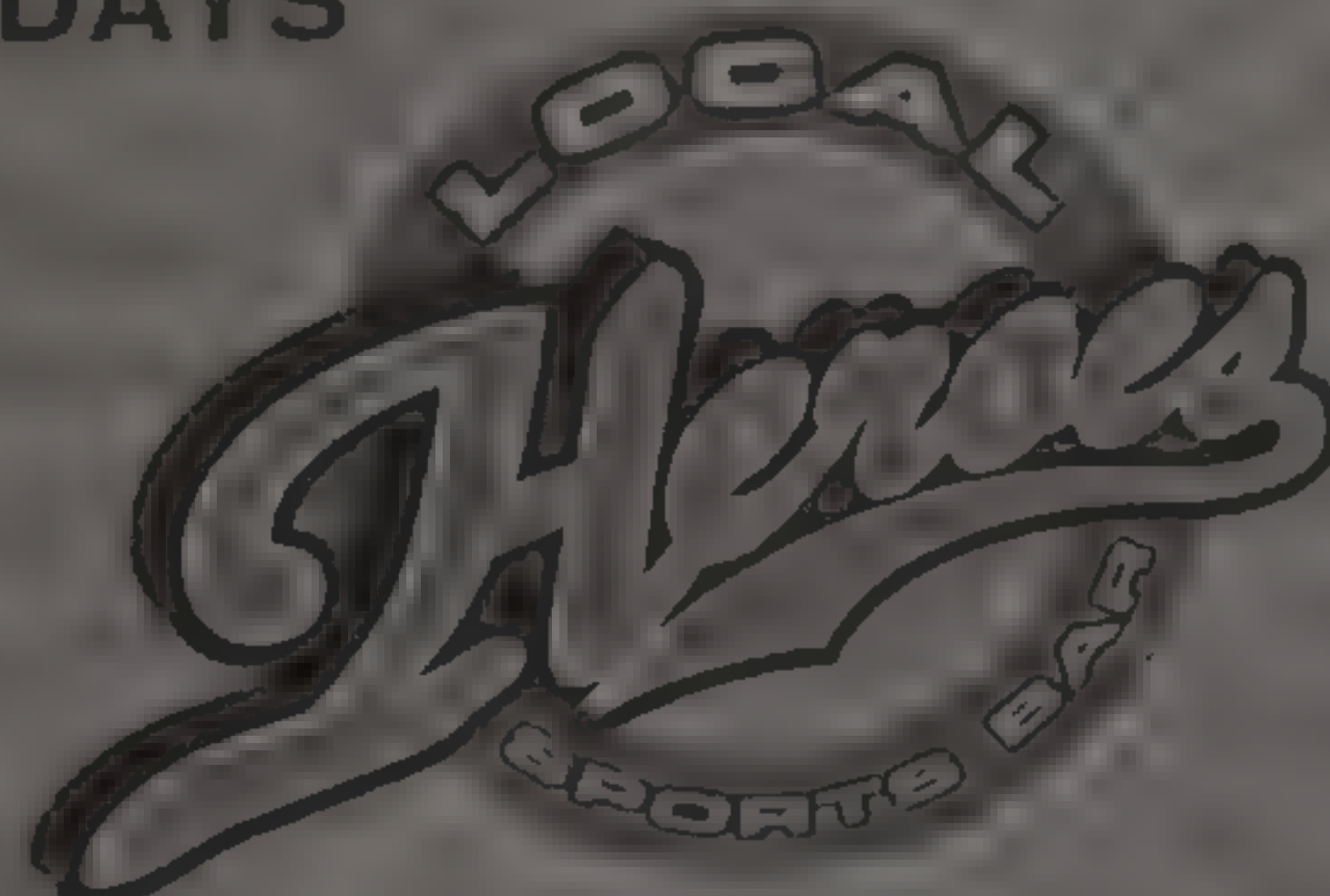
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OPPORTUNIVORES

CONTINUED FROM PAGE 20

"Processed foods are rare," says Kerr, "since they don't tend to go bad. I only see those when the store needs shelf space."

FIVE KERR used to work for a grocery store in the produce department, so she knows the kind of approach that much of the retail world has towards expiration dates, unattractive produce products that just won't sell. "I once had a manager tell me to dump a whole skiff of apples because a new one was arriving tomorrow, and we didn't have room in the store for them!" she exclaims. "I made a quick call to the Food Bank and they came over pronto. But it got me to thinking about the food that was wasted every day. I started taking perfectly good food out of the bins in the back at that point. I was fired for stealing from the company a few months later. Imagine that: stealing

things that were going to be thrown out anyway!"

Kerr considers herself an opportunist rather than a freegan, since she isn't bound by the ethical consuming guidelines that restrict most vegans. However, a large part of her diet is produce, since it is most easily found. She used to approach stores to ask for products they planned to throw out, but most of them claimed to have a Food Bank relationship or wanted to avoid the possible liability.

"I usually find the best stuff at places that told me they give everything to the Food Bank, since it isn't the manager making the call," Kerr laughs. "The stockboys just huck the stuff in the bin." She has been hassled by police or security guards before, but is generally just warned off the property.

She lives in a house off Alberta Avenue with four like-minded friends, and she invites me back for a cup of tea after our adventure. She picks fresh anise from her herb garden and sets a kettle on to boil. "It ain't all dumpster diving," the 23-year-old

musician smiles. "We plant gardens and barter for pretty much everything we need. The idea is to live off the grid as much as possible."

Some freegans are out to improve the environment, Kerr claims, but the ones she knows do it out of a drive for political change. "Every product we reclaim is kept out of the dump," says Kerr, "but it's also something used that didn't pump up some corporation's bottom line. If we find anything we don't want or can't use within the next few days, we drop it off at the Food Bank."

Kerr sorts through her finds, setting aside some of the riskier items for immediate preparation and storing the rest in the fridge. She makes a small salad with oil and balsamic vinegar, which I enjoyed after I set aside my initial reluctance. As I sat happily crunching away, it occurred to me she didn't spend any more time shopping for her week's groceries than I did, found similar products to the ones in my fridge at home and I paid a lot more.

Who was the naïve one? ▼



Chocolate and chili? Now I've seen it all

FOOD AT HOME
JAN HOSTYN
jan@foodathome.com

A couple of weeks ago I was leisurely strolling through our neighbourhood, happily clad in flip-flops and capris, enjoying the warm nighttime air. The tantalizing aroma of grilled meat drifted around me as numerous barbeques were being pressed into action for the first time this spring. It made me want to rush home, dust off our barbeque and try out a recipe for veggie burgers that I have had my eye on for quite some time now.

Mother Nature wasn't in the mood to cooperate and, before I had time to mix together the burgers, the barbeque was under a huge mound of snow. If the thought of trudging through the snow piles and brushing off the barbeque wasn't daunting enough, the -20 wind chill convinced me to postpone that particular experiment. So I veered off in the opposite direction and decided to make something warm, comforting, and soothing—chili. And just to make it interesting, throw a bit of chocolate into the pot. It's supposed to make it smoother and richer while mellowing the heat a bit.

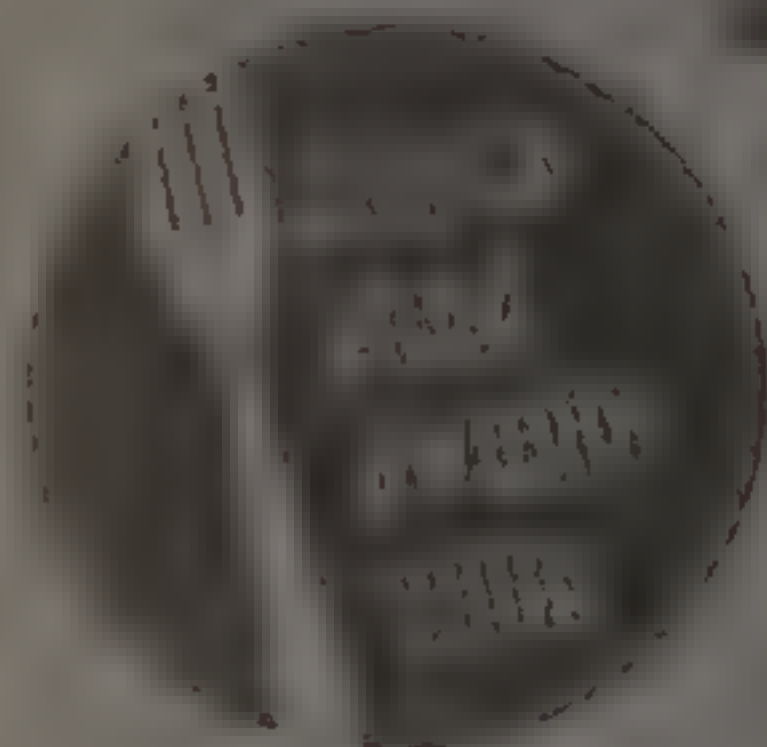
I've often seen chili recipes that had a bit of chocolate in them but didn't give

them more than a cursory glance. The idea seemed a bit absurd to me. But now that I've tried cayenne pepper in my chocolate, the idea suddenly became appealing. I did a quick search on the internet and came up with a few recipes that sounded good but not too complex. I narrowed it down to one and made some modifications to it.

I had picked up the ingredients that weren't already in my house (at Sobey's because I wanted to use buffalo instead of ground beef) and got to work. I hauled out my biggest pot and plunked in the ground buffalo. While that was browning (I didn't use the oil), I chopped up my onions (I only used two) and peppers (I used three). I'm a veggie kind of person so I also chopped up a zucchini, about five ribs of celery, and a nice little pile of mushrooms.

ONCE THE BUFFALO was browned, I threw all my veggies in with it and sautéed everything until the kitchen smelled delicious and the veggies were soft. Whenever I brown beef, I usually end up draining off the fat but with the buffalo there was no fat to drain so I happily skipped that step. Then I crushed the garlic with my garlic press (I always crush, never mince) and added that along with the coriander and cumin. I omitted the cardamom pods—they made it far

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...and added four tablespoons of oil, two teaspoons of red of the chili flakes. The recipe doesn't ask for salt or pepper, but I added a few little grinds of salt and a few grinds of pepper.

I added a bit, making the kitchen smell nice and spicy. Then I added my canned tomatoes to puree and some tomato paste instead of the ketchup. My big pot was getting pretty full but I stirred it all up and added the canned beans (Eden Organic variety—they have no added salt) and the water. My pot was now very full but I carefully stirred it again and brought the chili to a simmer. Once it was bubbling away nicely, I added the

Although I have Callebaut cocoa in my house, I didn't think chili warranted using premium cocoa so I just used my everyday grocery store brand, Fry's.

The recipe calls for two tablespoons cocoa but I probably added about four; after adding just two it didn't seem like it was going to make any real difference. Besides, I had added all the extra veggies, increasing the amount of chili the

recipe made, so I figured it made sense to sneak in that extra bit of cocoa. After adding a few big scoops of cocoa, I stirred the chili yet again. If nothing else, the addition of cocoa gave it a deeper, richer colour—kind of like chestnut. I also

thought I could detect a bit of a chocolaty aroma, but that could have just been my imagination.

The chili bubbled away for about an hour and a half, filling the house with an intense, spicy aroma. Finally, it was ready—it had simmered just long enough to meld and concentrate all the flavours without turning everything into indiscernible mush. Time for the taste test.

I dug out a spoon, scooped some up and, after a few good blows to try to cool it

down (to no avail), put it in my mouth. It tasted like typical chili—good chili, but chili nonetheless. Maybe my taste buds are kind of dull or maybe I burnt my mouth in my haste but, whatever the case, had I not known there was chocolate in the chili, I wouldn't have been able to tell—well, except for the look of it. The cocoa did give it an appealing and intense colour. ▽

CHILI (FROM FOODNETWORK.COM)

4 tablespoons olive oil
4 onions, finely chopped
2 cloves garlic, minced
2 teaspoons dried or crushed chili flakes
2 teaspoons ground coriander
2 teaspoons ground cumin
5 cardamom pods, bruised
2 red peppers, seeded and finely diced
3 pounds 4 ounces ground beef
7 cups canned chopped tomatoes
1/2 cup tomato ketchup
1/2 cup tomato puree
1 cup water
2 tablespoons cocoa
3 1/2 cups canned red kidney beans

FOOD NEWS! DISH WEEKLY

THE NIGHTS ARE MUCH BRIGHTER

Downtown condo dwellers will once again be able to roll out of bed and into a farmers' market, as the City Market Downtown will be setting up shop for its 2008 season this Sat, May 17. The city's oldest farmers' market, City Market takes over two blocks of 104 street just north of Jasper Ave from 9 am to 3 pm. For the duration of summer, more than 70 vendors selling fresh fruits and vegetables, locally and artisan crafts, it's a must-visit for anyone looking up early for

WINE DOWN UNDER

Edmontonians will have a chance to taste down Aussie wine this weekend. First up, on May 16, they'll be hosting the 10th annual World Wine Festival, offering a selection of award-winning wines that prove that Aussie wine is more than just a bunch of vineyard hands that can kill you with a 17.5% alcohol content each.

On May 16, they offer up a selection of the Best of Best, the 2007 Australian wine competition. Thompson will be on



hand to pour the wine and make many bad puns. Visit devinewines.ca for more details.

GOD'S PANCAKES

In a suddenly discovered effort to point out some of the more odd culinary events in Edmonton, last Wed, May 14 featured an event called the Premier's Prayer Breakfast, at which patrons paid \$35 for a "quiet way to reaffirm our faith in God and an opportunity to participate in fellowship" (and presumably eat some blueberry pancakes, or something). Naturally, of course, you already missed this, Dish Weekly just wanted to point out that the premier of our province and God are evidently doing brunch dates.

Dish Weekly spills the beans on culinary events in Edmonton. Do you have something going on that Edmonton gourmands simply must know about? Send us your idea.



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MIKE POWER

Reliable, world-class Rockies climbs make the best of a short season



ERIK BEUKER / erik@vuweekly.com

School is out and summer is in. Soon many weekend warriors will be getting ready to spend a few glorious months climbing in the **Rockies**. And with such a short season there is little time to waste. When I was younger I was naïve to the sacredness of a vacation; I now know that spare time is a precious commodity in adulthood. So when it comes to planning a climbing trip in the Alberta Rockies, I often look for the fastest way to get up on quality rock. And in my experience, whether you're a beginner or an expert, two of Alberta's most popular climbing destinations will help you get the most out of a short trip.

Every year no matter how busy I am, I always take the time to visit my favourite climbing destination, Lake Louise. This has to be one of the most awe-inspiring places on the planet, even for non-climbers. The scenery is breathtaking and the climbing is world-class. In fact, every time I visit this place I find myself among climbers from all over the globe. Winds blow off the glacier and through the trees, mingling with foreign accents, evoking a sense of unity and mysticism that is hard to find elsewhere.

But don't worry, although this place may sound extremely busy the turnover on climbs is

ROUTE FINDING

rapid and there are so many quality routes that overcrowding is rarely a problem. Still, it's best to get there earlier in the morning so that you have first pick.

Access to endless climbing couldn't be easier. The hike to the back of the lake where the best routes are is literally just a 20-minute stroll down a well-maintained path. I do it in flip-flops. Some people might argue that the onslaught of tourists can ruin the feeling of seclusion we try so hard to achieve, but the mass influx of foreign gawkers has given rise to an entertaining pastime: tourist watching. This is analogous to people watching in the city but much more amusing because it is a fashion show spanning many cultures. Here you can learn about the latest fashions in Belgium, France and Germany. Who knew that fluorescent yellow track suits were couture in Japan?

Every year I travel here to do laps on some of my favourite climbs such as Liquid Sky, Dew Line and Wicked Gravity. The predominance of lime stone in the area means that the routes involve a lot of clean, smooth and ergonomically friendly





edges and cracks. In fact, this is one of the few areas where I can climb without tearing my hands to shreds. There is an abundance of technical slabs, towering vertical and moderately overhanging climbs, and the beauty of Lake Louise is that the easier routes here tend to look much more dramatic than anywhere else.

One note on preparation—most of the routes are rather long and one should definitely bring a full 60-metre rope to avoid coming up short. If you're into sport climbing then 15 quick-draws should suffice, but the area is also world-renowned for having some of the most dramatic trad climbs. A guidebook is a necessity and can be purchased at any mountain

equipment outfitter. Needless to say it is a great place for getting those breathtaking and picturesque action shots.

FOR NEW CLIMBERS, perhaps the most popular place is Grassi Lakes, set in a small valley above Canmore. It's a special place to me because it's the first place I ever climbed outside. I grew up a gym rat but when I came here for the first time I realized that I would never be fully satisfied pulling on plastic. Gym climbing is a necessity for us city-dwellers but I'm convinced that if I lived in a place like Canmore I would be forever happy with abandoning the gym. Rainy days would simply be rest days.

Over the last 13 years or so it seems

that Grassi Lakes has become ridiculously overcrowded. The last time I came here I found myself waiting quite a while to get on my favourite routes. Turns out they're everyone's favourites. Also, because most of the routes are easier and great introductory climbs featuring great protection, this area is very popular with novices. I always find the people to be friendly which leads me to wonder if climbing ability is inversely related to friendliness. Thus it's a great place to build confidence and maybe even meet like-minded people, although at times it may feel like a photo shoot for the newest MEC catalogue.

Having said that, the climbing is fun and, at only a two-minute drive from Canmore, it doesn't get any

more convenient than this. You have to be crazy to come here on a week end unless you like to wake up at 5 am, but it is more tolerable during the week.

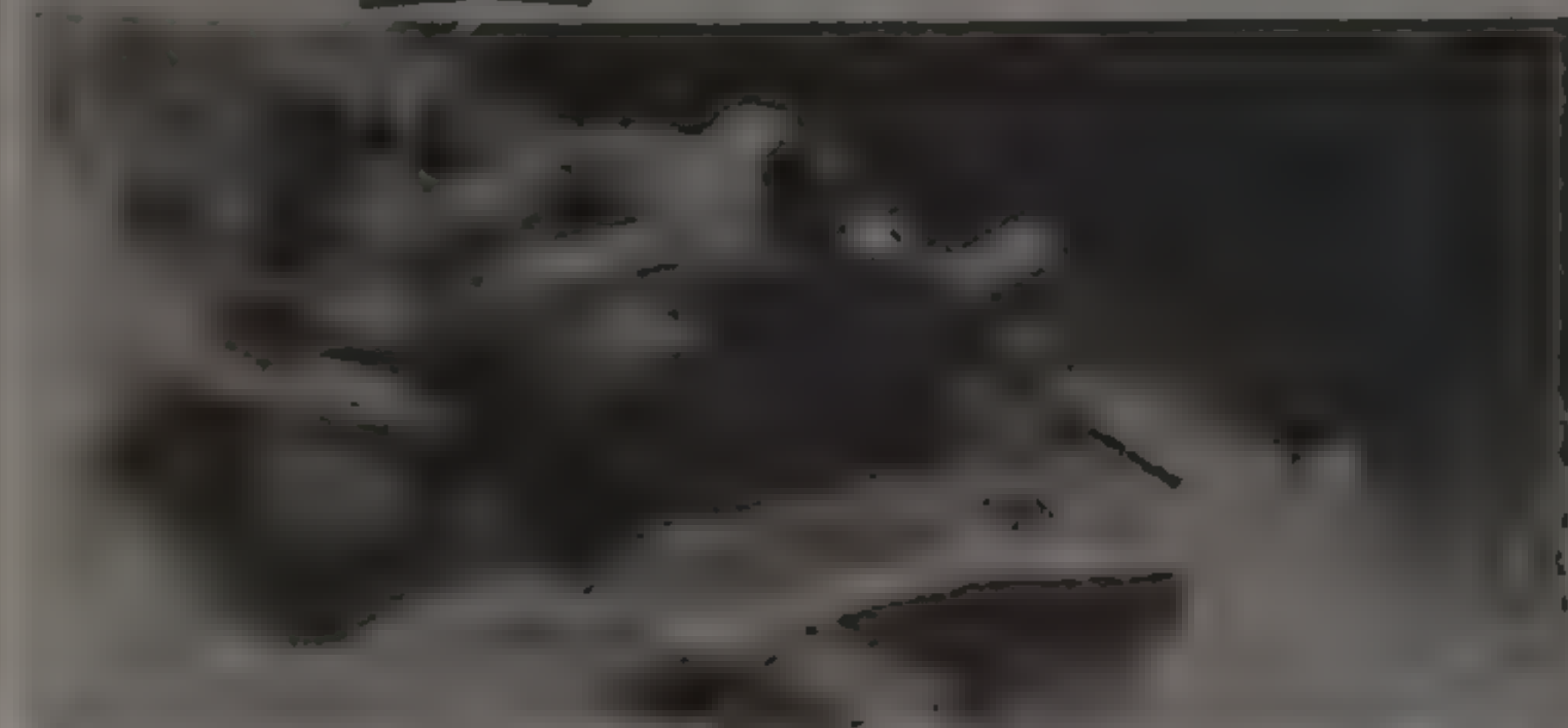
I was pleasantly surprised to see that some of the more exciting areas are being developed and this may change the face of Grassi in the coming years. The rock is limestone but quite different from Lake Louise. The climbs are not as clean, less friendly on the hands and generally shorter. Grassi Lakes lies in the shadow of the majestic Ha Ling Peak (formerly Chinaman's peak) and is notorious for sunshine and great views of the Bow Valley. It is a great place to go if you're just getting comfortable on rock and the only

real downside is crowding.

If you're just starting out then these two places should definitely be on your list this summer. However, it must be noted that these are only a few of the many awesome places in the Rocky Mountains. One could spend an entire lifetime exploring all that our backyard has to offer. Perhaps this is the reason I have rarely ventured elsewhere to satisfy my craving for adventure. This sentiment has been reinforced numerous times when visiting climbers from around the world have commented on our good fortune. I can't help but smile because it reminds me that despite all of the uncertainty in the world today I know that I will always have the mountains. ▼

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Longboards revolutionize your relationship with pavement

JEREMY DERKSEN / snowzone@vuuweekly.com

If longboards had been around in 1492, no one would ever have doubted Columbus. Here on the prairies, a similar perception of flatness lingers. But get on a longboard and things will change instantly. It may even revolutionize your relationship with pavement. Instead of feeling trapped in a concrete jungle, you'll see it as a constant opportunity. No compasses or maps required.

For Edmonton longboarders, every paved surface presents possibility. On steep descents in areas like Goldbar and Rundle Park boarders can get up to 50 or 60 kilometres per hour. Just as inviting, though, are the shallower grades along Saskatchewan Drive or the Ribbon of Steel (off 109 St down town).

It's this versatility—from mild commutes to extreme speed—that is driving a renaissance in the skateboard industry. And with its 150-km-plus network of paved trails, Edmonton is a hotspot for the sport, says Warren Currie, owner of Easy Rider (theeasyrider.com). "For skateboarding, the Edmonton trail system is second to none. There's no other city that has such a great, safe place to bomb down hills. That's part of the reason Edmonton has such a huge longboard community."

As a veteran skateboarder of over 20 years, Currie has watched the scene evolve. "I've been on a skateboard since I was five years old, back in 1970," he recalls. "Back then bombing hills was all you could do on them. As the sport progressed in the 1980s and '90s, the focus shifted

SURF ASPHALT

towards freestyle stunts. Now, the emphasis is returning to downhill and perhaps even more towards cruising.

With the changing styles of riding, Currie's seen the local community ebb and flow, but says lately the scene has been enjoying a resurgence thanks to longboards. He attributes this, at least partly, to the evolution of board technology. "It's very much due to enhanced technology. There are wheels specifically designed for going down hills—they're softer so they roll over bumps, but still give you lots of traction for cornering at higher speed—and they've re-engineered the trucks," says Currie. Instead of ollies, kick flips and rail slides, it's about speed and flow.

While the punk rock mentality still prevails, Currie says, it's not as in-your-face as it used to be. But that doesn't mean it isn't still aggressive. "There's a lot wider range of people who long board. But if it got too milquetoast," he says, "half the boarders that do it would quit, because they're into the more individual aspect of the sport."

THERE'S NOTHING MILQUETOAST ABOUT IT

ripping down river valley trails at 50 kilometres an hour on a thin wooden plank and three-inch wheels. There's still potential for pain if you bail. That's why most downhill boarders wear protective equipment—helmets, gloves and elbow pads. Currie and a collective of Easy Rider friends, family

and staff get together regularly to go for rolls. On an overcast Sunday morning in May I joined them at one of their favourite haunts, MacKinnon Ravine.

I brought a Sector 9 Bamboo deck, a solid ride in any circumstance, but on first glance I saw a bunch of specialized downhill decks—Landyachtz Evos and Rayne Helcats. Unlike my flat, cruising board, the downhill decks are sculpted so that the actual platform is lower than the trucks. This helps the rider get lower to the ground, increasing stability speed and handling. I'd been eyeing them with curiosity for a while, but never ridden one.

A steep, curving drop into the ravine starts off the ride. Beyond the fulcrum of the turn, the trail vanishes behind birch and pine. One after one, eight helmeted riders plunged head-first down the trail, disappearing beyond the bend.

After the first dip the trail flattens out to a softer slope, making for a nice easy roll towards the 142 St Bridge overhead. Under the bridge, several trails merge from above, providing ample slope and speed. I test a couple runs before walking up to the highest point of the hill. I'm not a novice, but without a helmet and lacking in downhill experience, I hesitated.

Soon, though, the craving for speed takes over. Testing the Carbon EVO board, I tuck low as the wind rips at my shirt. Grass and trees on either side become a blur. My eyes begin to tear up. One long, smooth arcing turn after another, I race to the bottom of the hill. After one particularly fast run,

Currie checks his GPS. "48 km per hour," he reports.

As we walk back up, he greets the joggers, cyclists and walkers we pass. A small gesture, but it hints at the way skateboarding has matured. After heavy rains, Currie and some of his riding partners will come down and shovel mud and grit off the trails. It's all part of getting along with other trail users, as well as ensuring the best conditions for boarding. Nonetheless, says Currie, "a lot of parents are still scared of it."

That's starting to change with Currie's generation, the first who have been on boards since they were kids. Currie started his kids on boards at two years of age. Now nine and 13, they join him on rides.

FOR BOARDERS OF ALL STRIPES,

longboarding is a logical extension. Rob Fenrich had been longboarding for less than a week when we met at the ravine. But with his background in snowboarding and surfing, he says, the transition was easy. "I've been snowboarding 17 years and surfing for five, and I started longboarding four days ago," he recounts. "To me it's a lot like snowboarding. It's the same kind of smooth turns, same heel-toe movement, pretty similar biomechanics. Anyone who likes to snowboard or surf will definitely love longboarding."

After less than a week, I comment that he already sounds like a convert. "Absolutely," he replies. "I'm probably going back to buy a cruising board."

After several hours doing laps up

and down the MacKinnon trail, my legs still felt good but one thing I've learned about longboarding is that the fatigue sneaks up on you. The repetitive kick and roll motion works your calves, knees, quads and all your stabilizer muscles. The effort going downhill seems relatively easy, but your muscles are still working to maintain balance. It's an excellent way to stay in shape for other board sports. But rather than longboarding as a means to train, for those who get into it, it quickly becomes an end in itself.

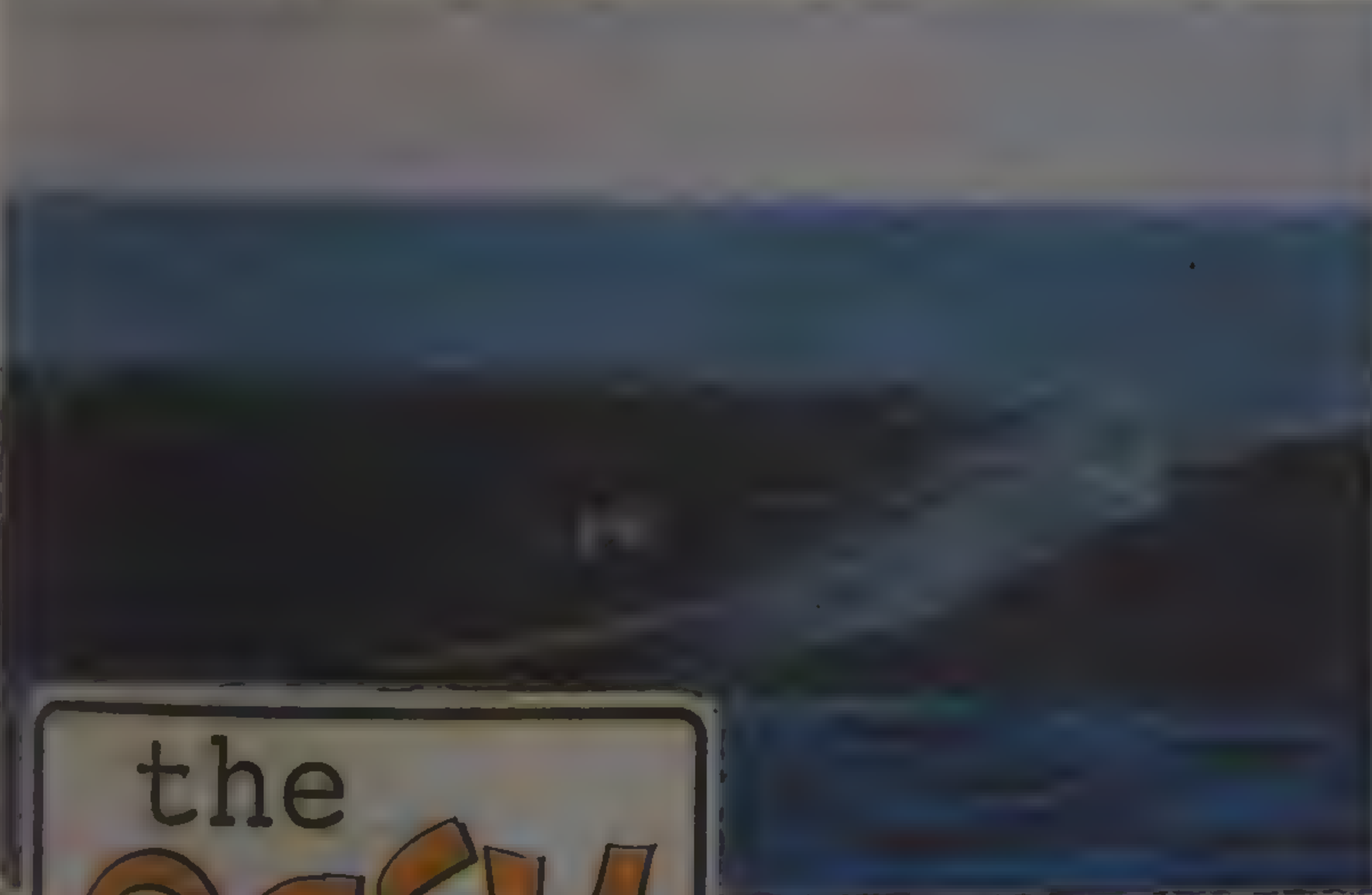
Many first generation boarders I met, Currie are discovering it's a more sustainable way to continue the sport they love. "There's greater longevity in longboarding, simply because you don't hurt as much. When you're hucking stairs, handrails and ledges, it's natural to fall because you're always trying new tricks," he says, "but as you get older, it hurts way more to fall."

While it may mature, skateboarding culture will always be a kind of New Zealand—you may bruise easier, but you never have to grow up entirely. The sport, after all, is built on speed, risk and style.

Which is why, as I ripped down MacKinnon Ravine one last time of the smooth-rolling Evo, gaining momentum as I hurtled towards the river, Columbus came to mind. A lot of commuters might drive local roads and think they're flat, but it's all about the ship you steer. If Columbus had ridden a longboard, he would have sailed for Edmonton. Because on a right ride, it's the farthest thing from flat. ▼

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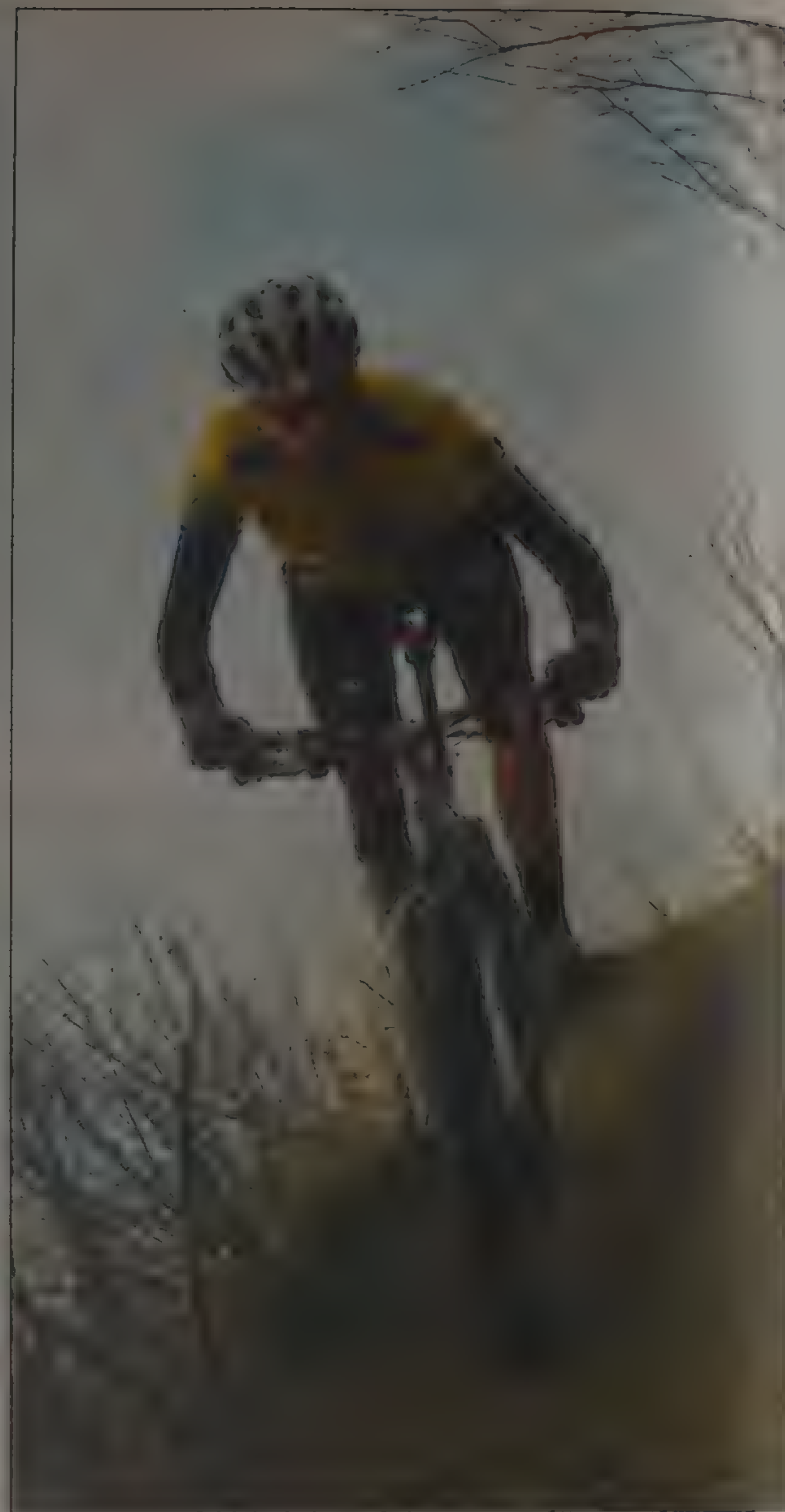
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Clubbing it: getting connected to the local bike scene

BOBBY BARDACH / bobby@vancouverweekly.com

I tend to do things alone. Perhaps it's because I'm stubborn, but I like to figure things out for myself. When I learn things the hard way the lessons tend to stick.

I started cycling by myself. I had just broken my back and could no longer run without sending searing rivulets of fire down my legs. Swimming was just too boring so I started looking for a bike. I knew nothing of the sport, much less the variety of bikes that were available. I settled on what I would later learn was a road bike. I explained it to my even more skeptical parents. "You know, the one that looks like a ten speed."

Once I figured out how to clip in without falling over (I still have peripheral nerve damage in my right hip from a particularly nasty spill), I thought I had the bike figured out. But then I got a flat tire 25 kilometres

GROUP BIKING

from home in northern Alberta and I had no idea how to change the thing. I had all the tools, but none of the know-how.

A tall, sinewy man rode up to me and asked if I needed help. Perhaps my need wasn't as obvious as it felt, but before I could answer, Steve Magusin of the Grande Prairie Wheelers had pulled out my tube, located a fresh one and was pumping the tube back up.

"You riding by yourself?" he asked, which again I thought was a bit obvious.

"You should come ride with us," he said. "We ride Monday and Wednesday nights. It's good to go with a group." He gave me his card, hopped on his bike and sped away.

with a club intimidated me. Was it the last enough? Would I have wear those shorts and jerseys? What if I'm too out of shape? The only positive I could see would be having them change my flats.

But I quickly realized there are a lot of benefits to riding with others, the least of which is that someone will change your tire if you haven't figured out how to do that yet. I learned how to get out of the city and cause as little, or as much, redneck road rage as possible. I was immersed in things called time trials, hill workouts, peletons and road etiquette. And I also learned how to fix my bike.

MOST BIKE STORES in the city have a club. Stop in at the store or check their websites for fees and ride schedules. Clubs usually have two to three rides per week. They often consist of a hammerfest where you could get dropped and left behind, a distance ride and a shorter, harder ride with a no-drop policy. You can ask the club what type of rides they offer and choose which ones suit your skills and confidence level.

Membership in a club not only gives you access to skill development, expertise and routes around the city and river valley, but some clubs have certified coaching and training programs, fitness assessments and access to nutritional advice. Clubs usually offer discounts on store merchandise and opportunities for organized group rides. **Club membership** also gets you Alberta Bicycle Association insurance and with some stores, access to the Tuesday Night Race series.

The Tuesday Night Race series changed my approach to cycling—I ended up seriously getting into racing and eventually went to nationals. I certainly would not have been able to get there on my own. United Cycle offered me a considerable discount on my bike, which I wouldn't have otherwise been able to afford, and all I had to do was pimp their store by wearing their jersey. I considered that a bit of a downfall, as cycling fashion isn't really my style. But I crashed a lot and getting wheels straightened out, cables repaired and stems replaced can get expensive. United Cycle fixed my many wrecks quickly. But you don't have to go as far as racing, of course. All clubs have a recreation-focused aspect, though some clubs put more emphasis on racing.

Even if you don't race, having insurance while riding your bike is a good thing. Members of affiliated clubs are insured while participating in club events, which was a blessing for Karen Martins. "I collided head on with another rider on a Wednesday night Hardcore club ride. I broke both wrists, got a concussion and I was taken to the hospital by ambulance. I also smashed four teeth and had to get them fixed." She still bears the white scar on her jaw, but her bank account hardly felt the hit—club insurance covered the costs.

Riding with others is not without risks. Being in a pack of riders, you have to depend on their responsibility as a cyclist and on your skills. I suffered the first of three concussions after a Tuesday Night Race series criterium when another rider decided to

walk his bike across the course as I was coming around the corner at 48 km per hour. I slammed into his rear wheel, cartwheeled into the air and landed on my head. I actually felt my helmet smooch into the back of my brain. But there is no better place to learn those skills than with others who can teach you.

DESPITE THESE MISHAPS, riding with a club will likely provide you with more positive experiences than negative ones, especially in mountain biking. The intricate 200-plus km of single track trails in Edmonton's river valley may remain mostly unexplored if you don't have the opportunity to follow experienced riders. Mountain biking can be especially difficult to learn if you're out there on your own, but by watching others and getting pushed by them, you learn more skills in less time.

A fun way to hone your habit is at the Hardcore Fat Tire Tuesdays. Every Tuesday from May 13 to Jul 8 (excluding Jul 1), you can test your grit at Terwillegar Park. You may want to do this if you like beer, since that's what the winner gets, among other prizes. The cost is a mere \$5 per race or \$25 for the series.

If you're just getting into riding, don't do it all by yourself. You'll save serious time, frustration and even money if you hook-up with a club while you're learning, and even after you've been doing it for a while. Be it social, familiarization with the sport and city, or hardcore racing, there are plenty of clubs in Edmonton that can fit your needs. ▼

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Journey down a ruthless river

ADAM SMITH / adamsmith@vancouverweekly.com

My paddling partners and I had engaged in debacles in the past. We were no strangers to the flowing water or the open fields of blue that saturate some of southern Alberta's dipping plains. But when we decided to take on the **Kootenay River**, we got more than we bargained for.

Our river bound canoe trips tend to be haphazardly planned forays onto slow flowing, murky rivers of warm, inviting currents. Places like the Milk River, where we drank what seemed like thousands of beers under huge blue skies that burned our pasty skin and fuelled our satiable taste for vitamin P, the finest beer Lethbridge ever produced.

Trips like these were far from uneventful. I can remember waiting for a second or third canoe of our party to catch up only to see full cans of beer and other supplies bobbing down the river, preceding an overturned canoe. These were the formative days, and for this more ambitious journey, they were training days.

We still intended to bask and drink under the spring sun, but we knew this trip was an upped ante; we were also going to be challenged. The spring run-off would almost be in full swing.

Just east of Radium, just east of Radium. To get

CANOE KOOTENAY RIVER

there, you drive south on Highway 93 24 kilometres from the Kootenay Crossing by Lake Louise, then take a left on Stettler Road, passing over a bridge that makes an excellent starting point. Where the river curls beneath the bridge is the first rapid, and it's said to be a good example of what follows on the two to three day journey. An acid test.

After dropping a vehicle at our first night's spot, on a wide-open natural site, low lying along the river, we packed the canoes and set off. At the first sample of fast water we rallied and pulled out, but as we looked back the comic tragedy began to unfold. Sealed up garbage bags were quickly passing around the corner, our friends in the other canoe had already gone over. Nonsensically I jumped and uselessly attempted to pull them aside. For some ridiculous reason I jumped out with my paddle in hand, and in the ensuing confusion, it went its own way and so did one of my shoes.

A FEW SUPPLIES DOWN and a ways down the river, we sorted things out

and set off again. The guys who spent time in the frigid water were a little shaken up but we pushed on. The water was fast as we curled in and out of massive canyons, surrounded by huge pines and spruce, flanked by the huge grey, white-topped mountains of the Rockies.

Looking into the other chaps' eyes, I could see fear; confidence had faded and they were having a hard time warming up. My partner and I joked about our prowess, slyly navigating the waters with one paddle and a big stick. There was no time for beer here, we were overcoming adversity!

A short while later, too short to admit perhaps, we passed the epic spot where our trip would change. Once again, with one paddle and a stick, we hammered through a place called Horseshoe Canyon. At one tricky twist, we were pulled into intense whitewater, barely coming out on top. We pulled to the side to make sure our friends made it through. They didn't.

We waited for some time, and as our concern grew, we saw a bag float by, and then, all at once, came everything, the canoe was first, upside down, moving fast, twisting in circles and skipping off rocks, and behind two bodies thrashing about trying to get to shore, there were supplies all over, gonzo for sure.

We watched helplessly as the bodies went over the rapids. Completely unprepared, we heard people yelling from the top of the canyon, we didn't know what to do so we set after our friends in the canoe. A few hundred meters down the river we found them, freezing and a little beat up, huddled along the shore of our treacherous nemesis.

WE HAD COME UNFURLED. The Kootenay River had dismantled us, leaving us feeling inexperienced, cold and, worse, we were down one canoe. This patch of river was rather isolated, and we doubted seeing anyone who could give us a hand transporting our party downstream to where we had parked our vehicle and other supplies. The point was moot anyways, as Cory, the coldest of the swimmers, refused to enter a canoe again. GPS in hand they set off towards the road, "that should be straight in this direction." We had to continue, to get to the vehicle and drive back to pick them up, if we survived!

Some gentle hand guided us along, and we somehow made it the rest of the way, and then made contact on our two-way radios and were able to backtrack over the bridge we put in at to the road on the other side of the water, where with much luck; they were actually waiting.

On the way, we stopped at the canyon where the people had been

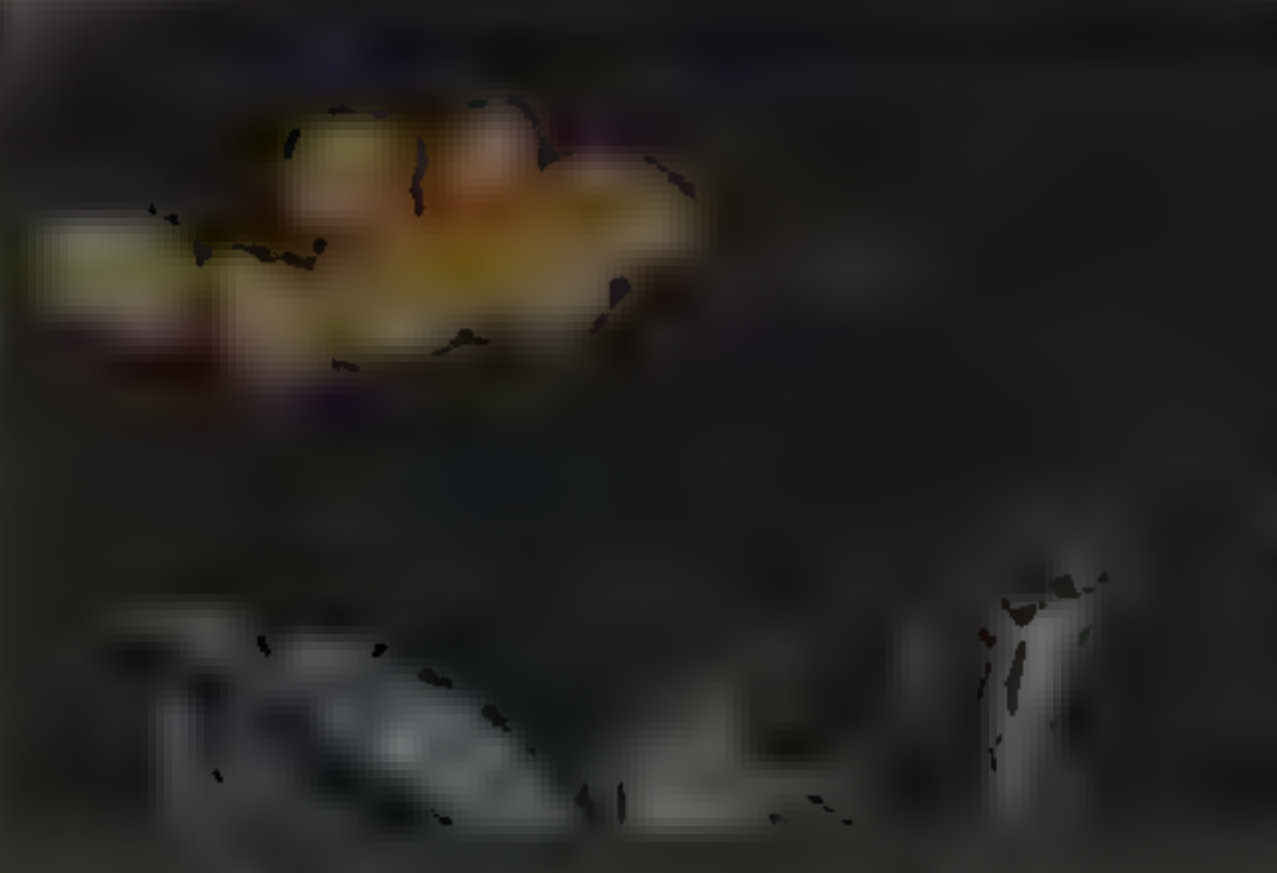
yelling to let them know we were right. The group had been rather stirred up by the scene; they had come to the spot commemorating a friend who had passed away in the river at the canyon. It was a surreal moment. The folks poured us drinks and fed us outrageously, they even deep-fried a turkey. We were informed that our canoe had been pulled out by some park wardens, we were provided with coordinated river.

The following day, we hooked up with some rafters who shuttled us to the canoe, it was a little beat up, still a floater. We retrieved the gear and set up camp at our original hair point, conceding to the river gods.

To this day, Cory, the worst beat-up and coldest of the crew, has a pin in his stink-eye; of fear and of indignation being so defeated. We spent our last days with a white flag flapping at our campsite, joyriding on the dry dirt of the area, visiting the Whiteswamp springs, and chasing cattle on local.

The Kootenay River really is a beautiful treat; graded as Class II to III, it has waves of moderate to high difficulty, and scouting might be necessary, but the scenery is astounding and for more prepared and experienced boaters, it's a must see journey, especially with a dip at the hot springs to top it off. ▼

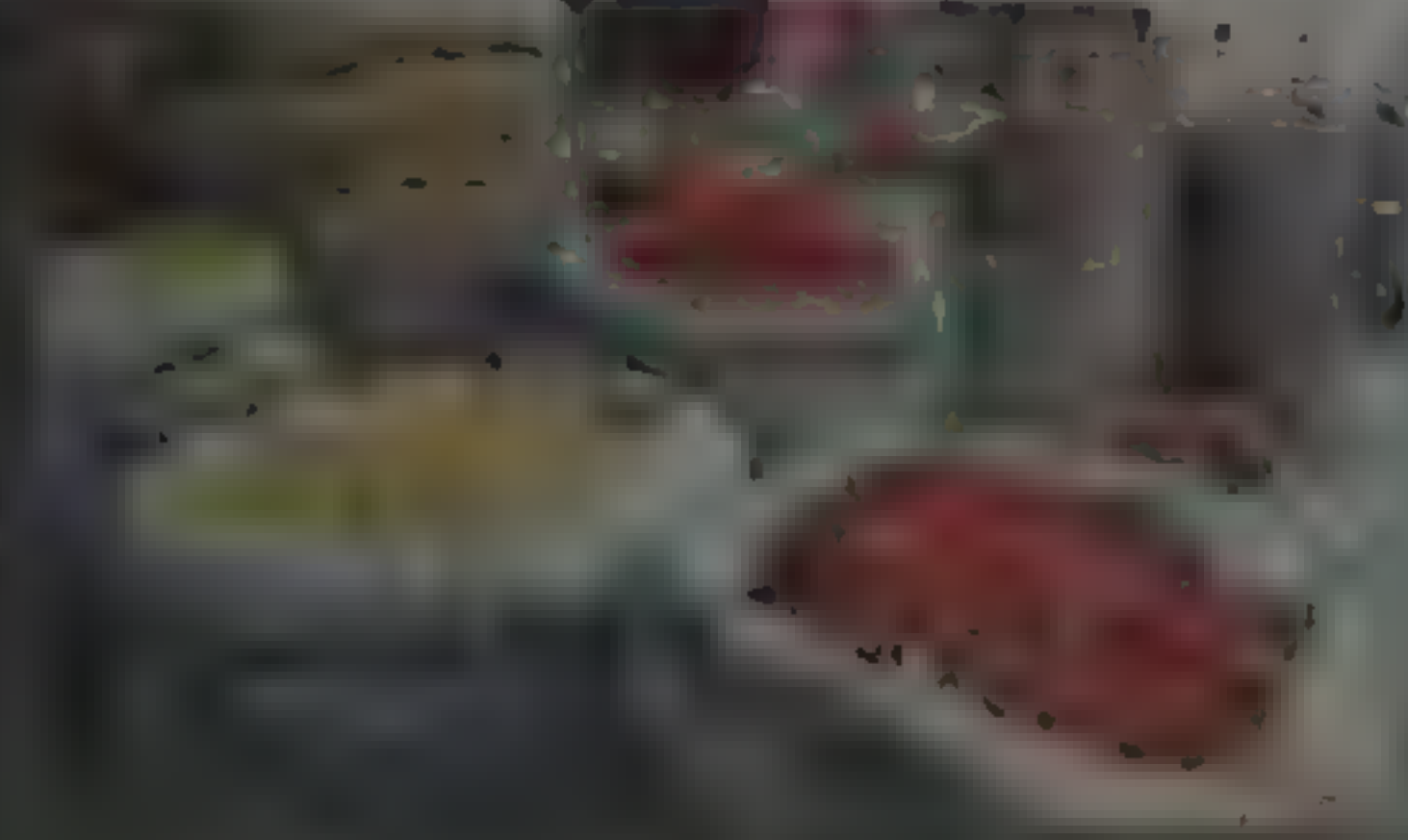
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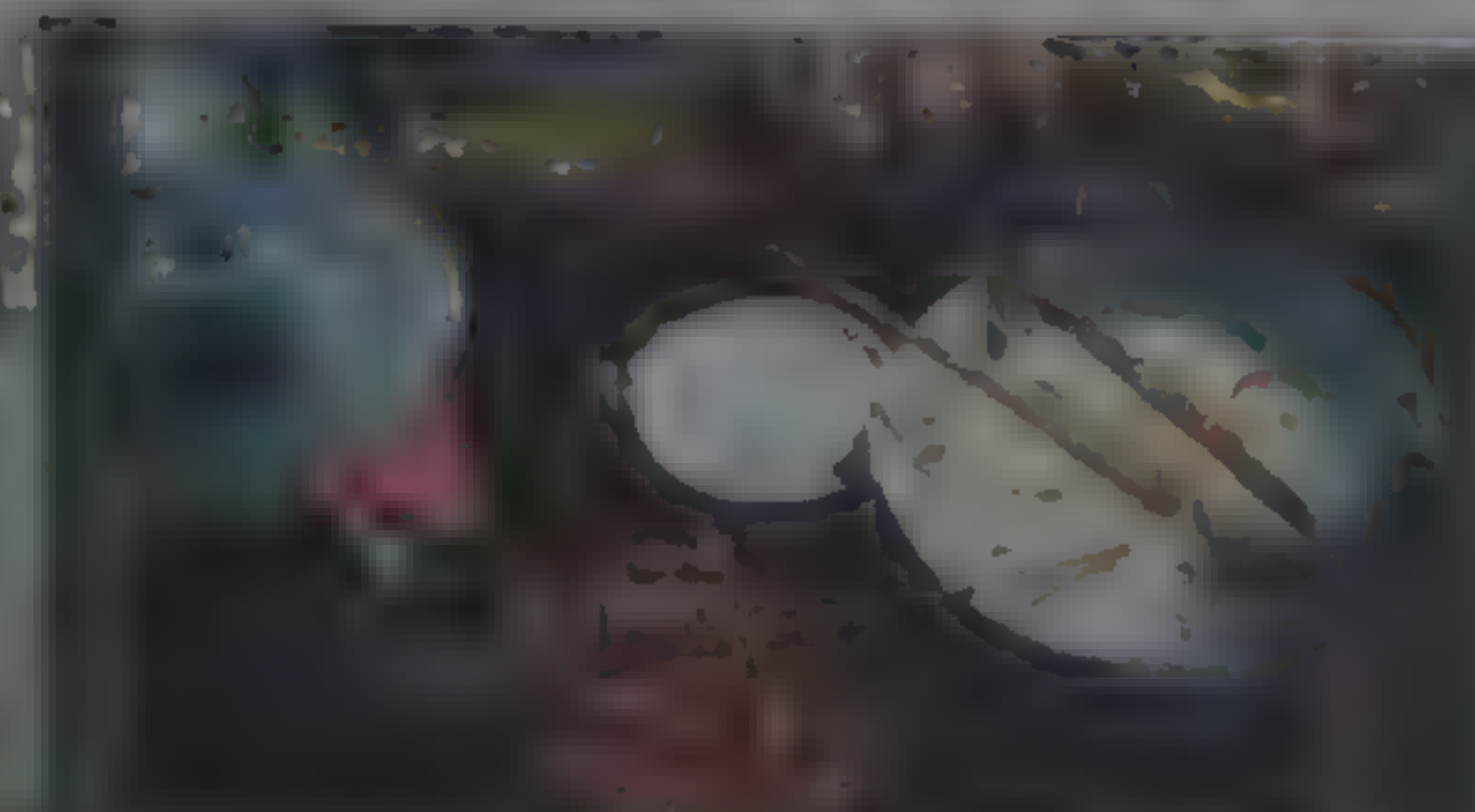
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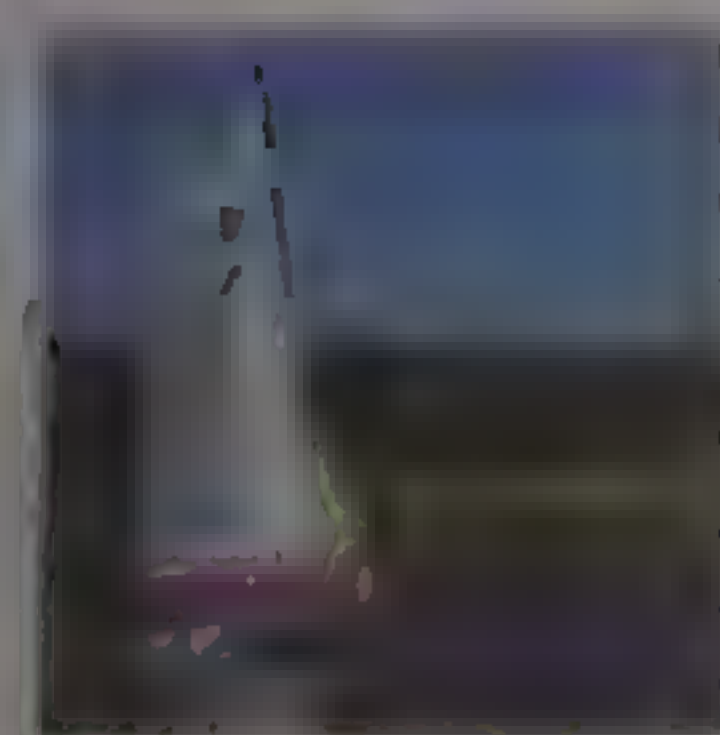
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Biking and kayaking on the Istrian coast

RYAN DUNN / bryandunn@vancouverweekly.com

Off-season travel is much preferred to fighting the mass of summer tourists in Europe, so my first visit to the **Istrian coast of Croatia** in April was a spectacular start to spring. The one drawback for international adventurers is that connections are not the greatest, which meant arriving into Venice, Italy, gave me my first opportunity to view much of the countryside through jet-lagged eyes.

I arrived at the Adriatic seaside town of Porec where I spent my first evening wandering along the medieval cobblestone streets, popping into a couple of the local pubs for a bottle of "pivo." The next morning I arose and began my cycling journey along the coastline and up into the hillside surrounding villages. I set off with a trail map indicating that the route I chose was approximately 45 kilometres roundtrip. I soon discovered not everything is as it appears, and I was often faced with the decision of which road to take or direction to go.

My next destination was Motovun, a walled 13th century former fortress nearly 300 metres above sea level and 45 kilometres inland. This was one of the most thrilling rides I have ever taken, as I gradually climbed my way through the mountain ranges, eventually reaching the highest peak and enjoying the spectacular view of Motovun touching the skyline beyond



YOUR CROATIA

From there I descended non-stop for six km back down the other side, reaching speeds of nearly 50 km an hour, but soon realized I had my greatest challenge ahead of me.

As I approached the towering town above, I was advised that I could

catch a lift with one of the local van shuttles. Instead, I chose to ride straight up the daunting two-km roadway. As I approached the walled entrance and peered down over the landscape below, I felt a sense of real accomplishment. I checked into the Kastel Hotel, the only one in town, which is surprisingly modern and artistic. I later found out this town of 600 inhabitants has been hosting an

international film festival for the past several years, likely indicating the reason behind the trendy vibe nestled within history.

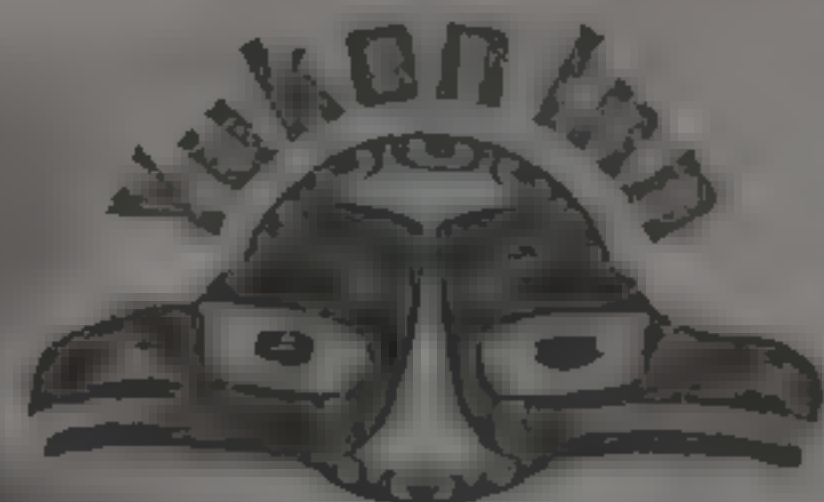
The next morning I made my way to my final cycling destination of Rovinj, approximately 60 km back toward the coast. As I approached I saw the standard church steeple on the horizon, high above the bustling harbour below. The town market was brimming with the daily dealings of the locals. I decided to follow the coastline around town, park the bike and trek around discovering the contrasts and beauty between the old and new parts of town.

AS MY CYCLING TOUR ended, I looked forward to the kayaking portion of my journey. Leaving Istria and heading south approximately 500 km along the Dalmatian coast was an absolutely awe-inspiring drive, as the roads veered through the mountain ranges by way of five-km tunnels hugging the cliff side at each imposing turn.

My destination was Trogir, situated midway between Istria and Dubrovnik,

and a well-known area for water activities such as boating, kayaking and diving. Kayaking amongst the 1185 known islands just off the coast was one of the most memorable aspects of my travels. Looking up from sea level at the roadways winding through the mountains made me marvel at how diverse this landscape actually is. Apparently these waters are a haven for divers in search of lost wreckage and spectacular barrier reefs. The expansive natural composition of the land lends Croatia to an abundance of other adventure opportunities such as rock climbing, hang gliding and wind surfing.

The last day of my adventure was spent exploring the port city of Split, the second largest after the capital of Zagreb. As I laid down for my final night abroad, I contemplated what I'd done over the past seven days. I'd travelled thousands of kilometres in various modes of transportation in foreign lands where English is not the primary language, thoroughly enjoying every minute of it. ▼



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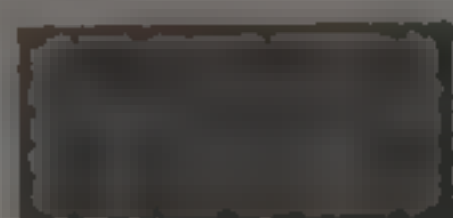
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The Croatian connection

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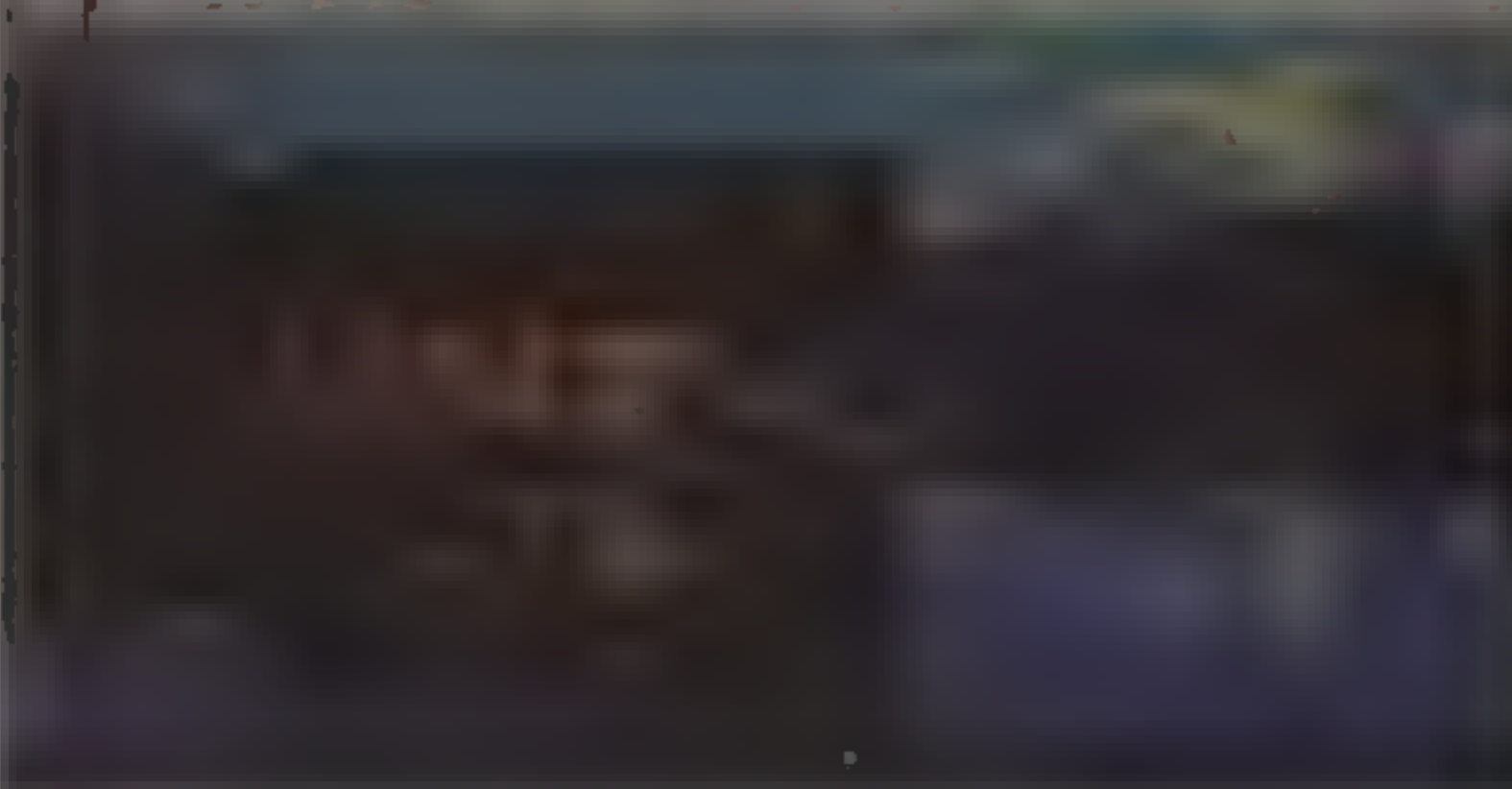


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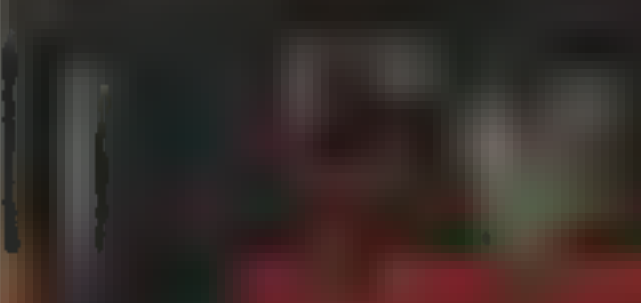
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On the water or atop the throne, Maligne Lake marvels

DAVE BUCHANAN / daveb@vancouverweekly.com

The recently built biffy at Fisherman's Bay Campground on Maligne Lake is a gem. As far as outhouses go—an architectural marvel of sanitary form and function. This open-air throne is perched atop a raised platform, which sits, as discreetly as it can, over a huge plastic vat. Up the sturdy steps and there you are, in the driver's seat, with a fine prospect of the mountains, a quiet, contemplative place to gather your thoughts and maybe glimpse some wildlife.

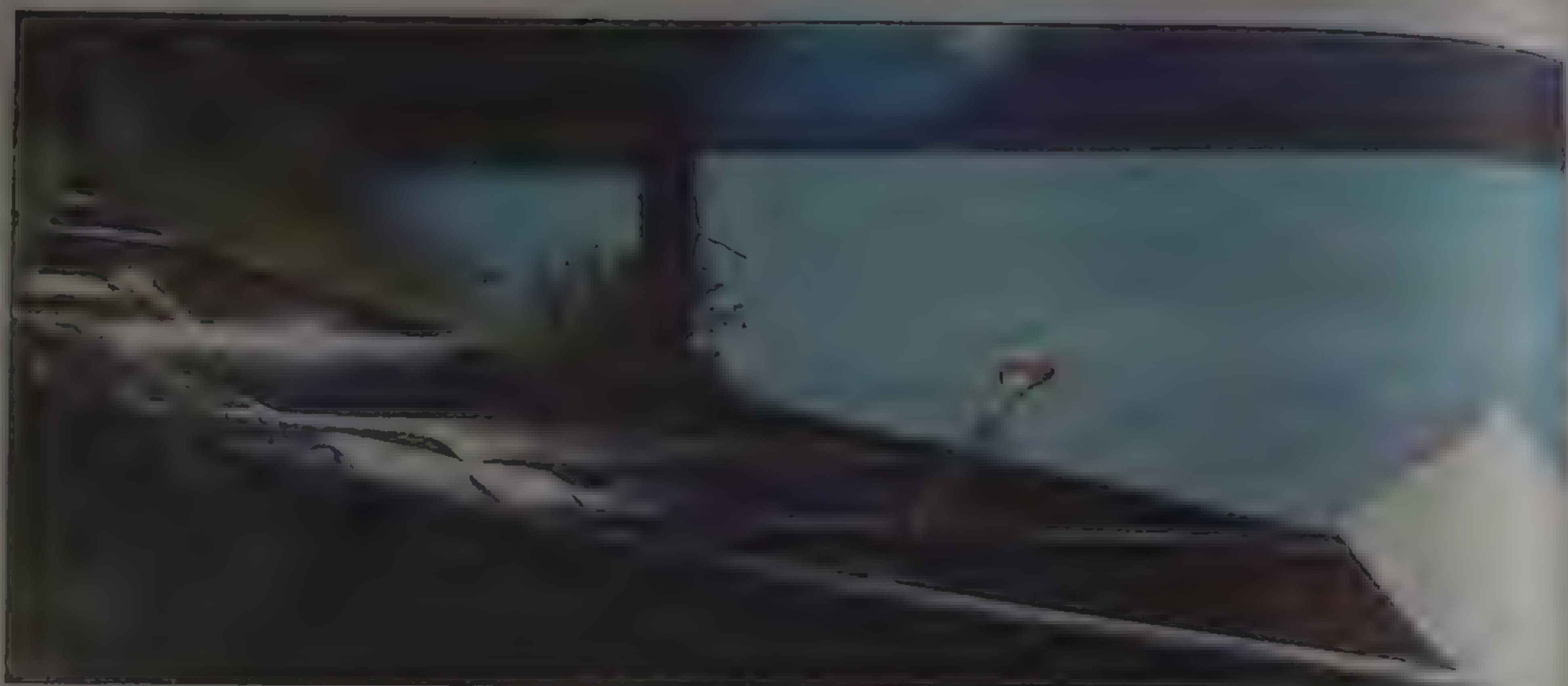
It's a testament to just how enchanting a Maligne Lake canoe trip can be: even the shitters are sublime.

Our only concern preparing for the trip last July was how our young boys, ages four and six, would fare. How long would they be content squashed in the boat with all our gear? Would our

CANOE JASPER

rambunctious four-year-old try to dance a jig in the canoe? How many pee breaks would we be forced to make? We'd taken the boys on short paddles, of an hour at most, but this was a three-day trip to a remote mountain lake. Were we crazy to try this?

In the canoe, the novelty of actual paddling lasted for a good 10 minutes. But the simple thrill of the water, and the scenery, had legs. Our kids dangled hands in the water, splashed each other and spotted fish and animals, both real and imaginary. Turning their gaze skyward, the boys noticed that the mountain peaks were in need of naming, so they were christened as we went along—Teapot Mountain and Skateboard Peak



Within minutes of landing at the campground, our boys had made fast friends with a couple of other kids, and in no time they were off exploring

secret Indian trails, skipping stones and poking sticks into the campfire. And there was always the outhouse, an endless source of fascination for

all. Kids and adults alike pretended they had to pee just so they could climb up and take in the view.

OF COURSE, canoe tripping almost always offers a kinder, friendlier, more laidback camping vibe than conventional car camping. The firepits and eating areas are communal; the one fishing rod is shared by all the kids; and everyone's sure to whistle loudly when approaching the unisex outhouse. It's as if the vulnerability of being in the backcountry makes us want to be a little more civil with each other.

For all its magic, there is one small drawback to paddling Maligne: the tour boats on the lake. These are the only motorized boats permitted, true, but they travel down to Spirit Island just past Fisherman's Bay, and back to the boat launch, pretty much all day long. The lake is wide enough that canoes can keep their distance, but somehow the hum of the motor and the bump of its wake always manage to find a canoe.

But this is a quibble, given the many wonders of Maligne Lake. In case you're wondering, you can see or hear the tour boats from the outhouse. ▽


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GOOD KARMA ON WHEELS
June is Bike Month so it's a good time to pedal for a cause. The Sears National Kids Cancer Ride (nationalkidscanceride.com) is the largest charity cycling event in the world. Cyclists ride a total of 7600 kilometres from Vancouver to Halifax in 19 days to raise money for child cancer charities. The tour stops here Jun 4. If you want to get involved, the local event starts at 8 am at Sears in West Edmonton Mall. Cyclists will ride a city loop of either 25 or 100 km, and be rewarded with some swag and a warm heart.

Keeping good karma going, the Edmonton MS Society runs the largest bike tour in Canada with over 1700 cyclists. On Jun 7 and 8, the tour takes the high road from Leduc to Camrose, over 150 km. Each participant must raise at least \$250 to help the society reach its \$1.4 million goal. I rode in the tour a few years ago as a support cyclist and I remember some particularly good cookies at the numerous snack stops. So if you like cycling, eating and asking people for money, the MS tour is a cockle-warming way to spend the weekend. If the road isn't your style, the MS Society also runs a 90-km mountain bike tour in Hinton on Sep 6 and 7.

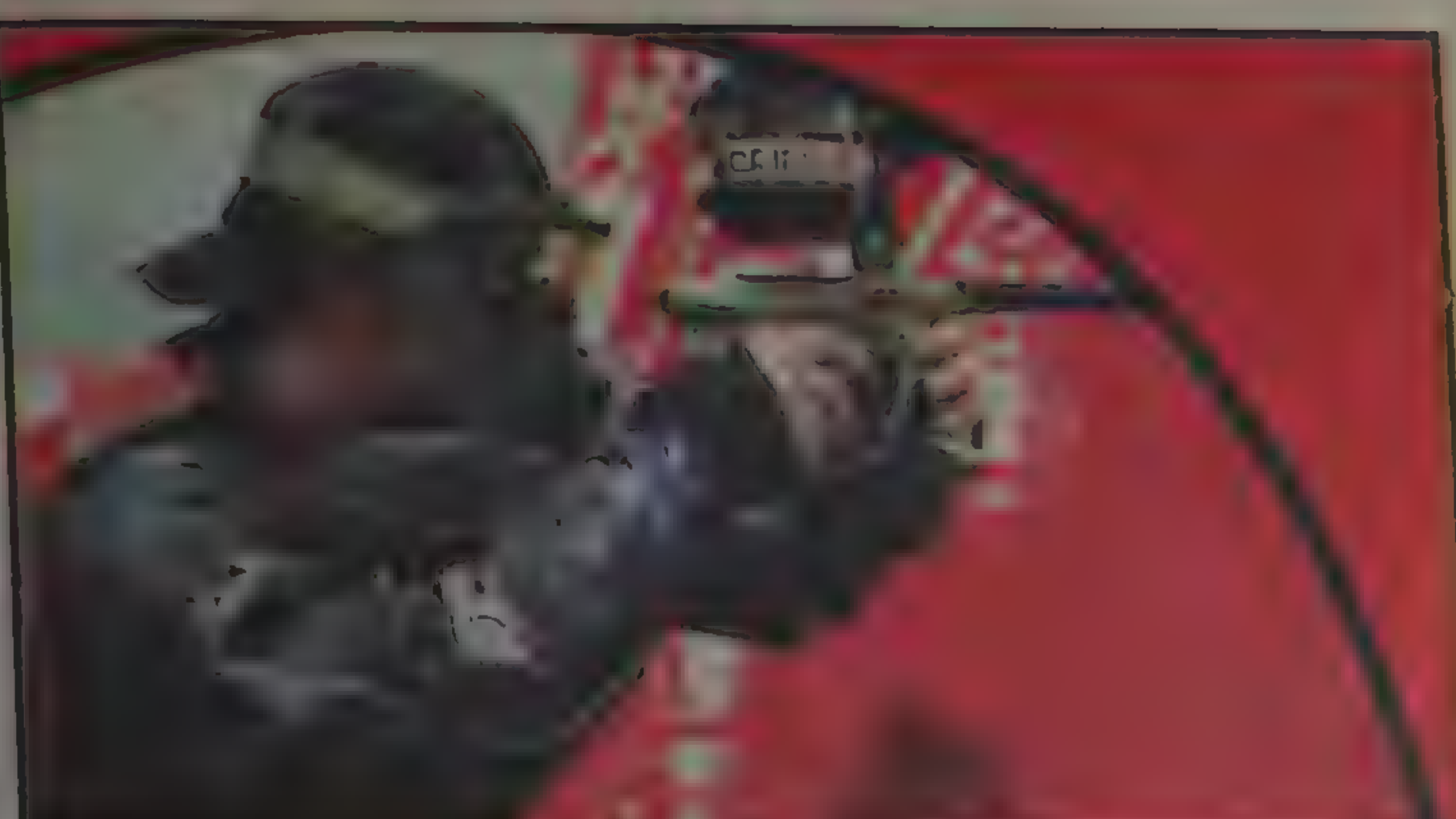
SNOWY MOUNTAIN BIKING BETTIES
If you're a girl looking for some mountain biking skill development, head to Calgary on Jun 20. From 4 to 9 pm, Natasha Lockey of Bettygohard will guide you on the Calgary Olympic Park trails. The cost is

\$16 and includes your pass, prize draws, discounted bike rental and better yet, specials in the lounge. I met Natasha earlier this year for one of her snowboarding camps. She's nothing short of awesome.

A BIG WILD WORLD
The Big Wild, a campaign founded by CPAWS and MEC, aims to keep at least half of Canada's public lands and waters wild forever. You may have seen campers, paddlers and portagers around the Strathcona Farmers Market on May 10 wearing their gear and carrying canoes and kayaks. They weren't lost. They were trying to raise awareness about the Big Wild by getting urbanites to pay attention to the wilderness within their city. You may also notice urban campers in the St Albert Trail traffic circle on May 22. They'll be trying to illustrate what it would be like if our wild places continue to be ravaged by development. If you think camping in traffic circles would suck, perhaps you'll want to support the Big Wild by attending the launch party on Fri, May 23 and finding out how you can take part in the Big Wild Challenge. There will be entertainment by singer-songwriters Karla Anderson and Bob Jahrig, and a visual tour of Alberta's wilderness via Robin and Marian White's photographs. More info at cpawsnab.org or thebigwild.org.

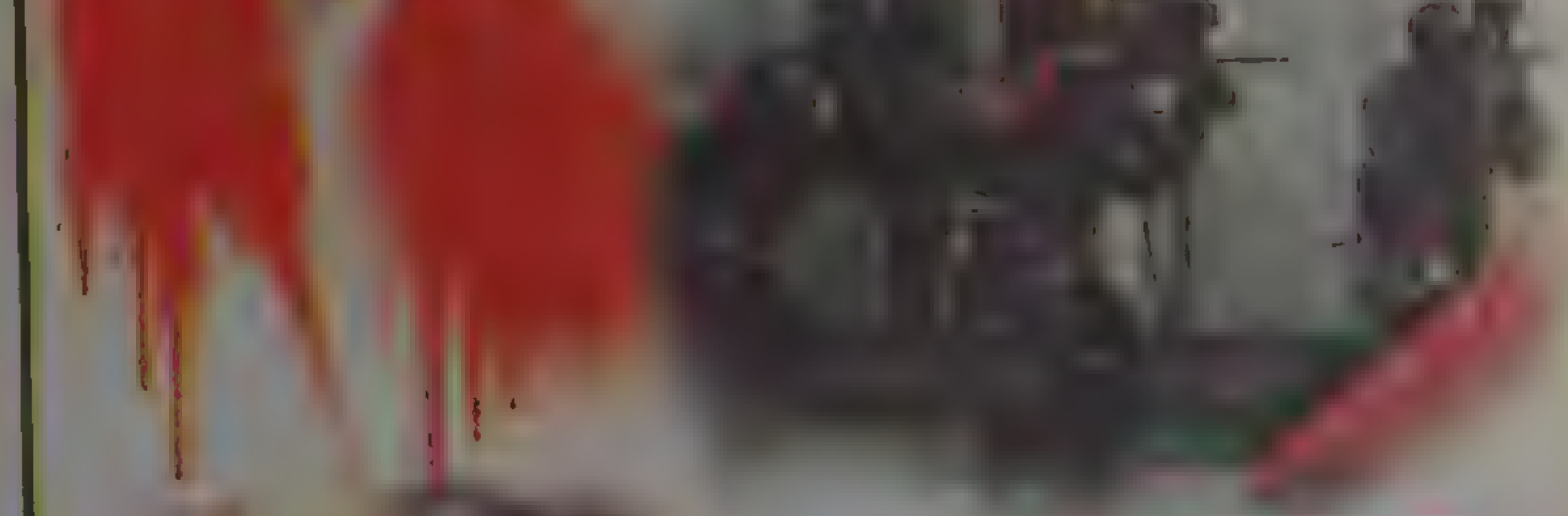
FLOAT YOUR BOAT
If you'd rather paddle your boat in the water than carry it over cement, consider checking out the Northwest Voyageurs. From April through October, the Northwest Voyageurs Canoe and Kayak Club maintains an extensive paddling schedule, with up to three different trips on every weekend. Trips range from languid river floats to raging white water rafting. They have a fleet of rental boats available to members. If you're interested in learning more, you could pop into their open house at the John Janzen Nature Centre on May 28 at 7:30 pm.

Stay tuned each month for your regular Fix. If you have any adventure events you want pimped, send me an email. But no stems, please. Just juicy raisins. ♥



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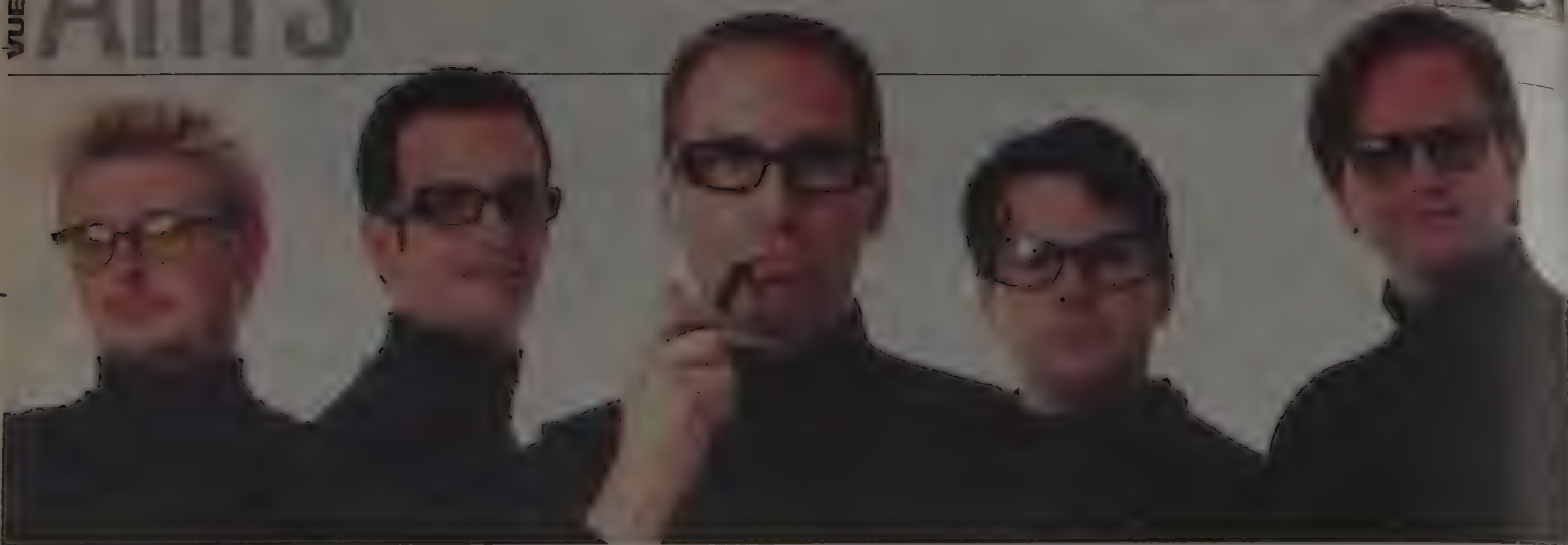
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Shadowy Men: the Pixies of comedy do their reunion tour

THE KIDS IN THE HALL ARE BACK WITH NEW MATERIAL, AND HOPEFULLY BIGGER THAN EVER BEFORE

PAUL BLINOV / blinov@vancouverweekly.com

If the Kids in the Hall were a band, they'd be the Pixies: greatly underappreciated in their time, but given a second, much bigger, breath of life in recent years.

It's been more than a decade since the funnyman collective's TV show aired its final episode, but they've hit the road again for a second post-show tour. Only this time, it's not a "best of" setlist: it's an evening of brand-new sketch comedy.

"I think when a rock group goes and performs—like an old rock group, let's say—I think it's more exciting for them if they're selling a new album, and that's what the tour's for," Kevin McDonald explains in a surprisingly deep voice, given the high-pitched characters he's known for playing. "In a way, this is our new album. But the album is the show itself."

The Kids would be an "old rock group," if anything: the youngest member of the troupe (Dave Foley) is now a tender 45. They all have post-

KITH careers, which overlap on occasion, but everyone's well removed from the show that started them down the path to success.

Or that's how it was until 2000, when McDonald, Foley, Bruce McCulloch, Scott Thompson and Mark McKinney dusted off their favourite sketches and took them on the road. That "best-of" skit set turned out to be a wildly successful tour, prompting a live DVD and this, their "Live As We'll Ever Be" tour.

Despite the success of their first reunion show, none of the Kids were thrilled about touting the same old sketches around the continent again. New scenes were crafted: some gave classic characters a second life, but all were freshly devised. The Kids wrote like in the pre-televized, club act days.

"Some of us brought scripts, some of us brought ideas, and we'd act out the ideas in a rehearsal process, and improvise it until we get it right. That was weird," McDonald admits. "We hadn't done that for 20 years. But the second we started, it seemed like it

PREVIEW

SUN, MAY 18 (7 PM)

LIVE AS WE'LL EVER BE

WRITTEN & PERFORMED BY THE KIDS IN THE HALL
JUBILEE AUDITORIUM (11455-87 AVE), \$52-\$62

was just like yesterday again, and it came quite naturally."

Now, at the approximate halfway point on their North American tour, the new material's been sitting fine with old fans as well.

"We were worried about that, but the audience seems to be liking it," he says. "Nobody's yelling out old favourites like 'Stairway to Heaven' or anything."

THOUGH THE TROUPE never officially disbanded, the generally panned reception of their feature length film, *Brain Candy*, sent them off exploring other, non-Kids-related endeavours.

"We worked so hard on [*Brain Candy*]. We were proud of it, and it just bombed," McDonald explains. "So things fizzled out, and there [was] a

strange, anticlimactic taste in our mouths ... We never split up, but for a few years, we never had any plans to get back together—though we knew there was always a possibility."

McDonald found other gigs (as did the other Kids), appearing in sitcoms, voicing cartoons, even doing a couple of movies. Occasionally, paths would cross with a fellow Kid; McDonald recently wrote for and appeared on Bruce McCulloch's ABC show *Carpoolers*.

But as the post-show years began to stack up, he could see the growing influence the Kids were gaining in their afterlife.

"It was really the repeats that got us to our cult status, more than our first run," McDonald says. "I started realizing the power of the troupe, because every year as I did more shows, the reaction to me being a Kid in the Hall was getting greater and greater."

But the Kids were also getting older.

"We were about a rock 'n' roll kind of energy, with our theme song and ...

" he trails off. "I think we all wanted to be in rock bands more than comedy troupes, but none of us could really play anything. So we're in our 40s [and] we're called the kids, the Kids in the Hall, and we can't be that youthful, rock 'n' roll energy anymore."

Hence "Live As We'll Ever Be." The title seems crafted to reflect the present; the Kid's acceptance of their legacy rather than the youthful rock 'n' roll aesthetic they used to convey. But then again, the tour's going well enough to have them thinking about making this the day job again.

Armed with "plans to make plans" after the tour—though they haven't settled on what those plans are to be exactly—they're all ready to re-embrace the inner Kid that's been laying dormant for years.

"This [tour] has given us a shot in the arm, as it were, and we keep using the word 'renaissance,'" McDonald says. "We'd like this to be the beginning of something even bigger than we've ever been." ▽

Psyche out: Van Tassel hopes to push some buttons with *Crave*

PAUL BLINOV / blinov@vancouverweekly.com

Side effects aren't always a bad thing: the intended outcome of an action can often end up sidelined by the unintentional extra perks that just happen naturally. Sarah Van Tassel found this out a few years back; the reason she's involved with theatre at all is because of a pure coincidence.

"I was in a film class, and my professor said that I'm a horrible public speaker," she laughs. "He told me to go take this drama class. From there, I just fell in love."

Now, zooming ahead a few years

PREVIEW

THU, MAY 15 - SUN, MAY 25 (8 PM)

CRAVE

WRITTEN BY SARAH KANE

DIRECTED BY SARAH VAN TASSEL

STARRING CANDACE DI PINNARDELLO

DENNY DEMERIA, CODY PORTER, MARISSA WIFFEN

THIRD SPACE (11516-103 ST), \$14-\$16

and one Bachelor of Arts degree, Van Tassel's in the director's chair, ready to reveal her production of Sarah Kane's *Crave*.

The penultimate work in Kane's dark catalogue, *Crave* pins four disjointed monologues together into a

fractured, poetic portrait of the human psyche, straining to cope with its own desires, longings and damaged memories. Van Tassel found a fondness for the play after coming across it in school, drawn to its experimental **SYNOPSIS**

"[Kane's] breaking down form, and she's really challenging her audience to try something new with her theatre," she explains. "I love that. I just love what she did with her last two plays."

LIKE KANE'S final work, 4.48 *Psychosis*, *Crave* is a barren script, devoid of stage directions, focusing

strictly on language and rhythms. Outside of characters, there's no other clues to guide a director's hand. But while far from a simple play, Van Tassel's found *Crave* to be a difficult yet rewarding project.

"I love the rawness and the honesty of *Crave*. I think that especially when it's done well, and the emotional connection is there, it just really speaks to the heart. And it really is just a challenge. I couldn't imagine not doing it."

This run of *Crave* is more than just of her showing of a favourite Kane play; it's also the premiere show of

her own company, Guts & Guile productions. Looking at tackling more experimental works, Van Tassel's hoping there's a little more room in Edmonton's theatre scene, to let her give audiences theatre with a some extra food for thought.

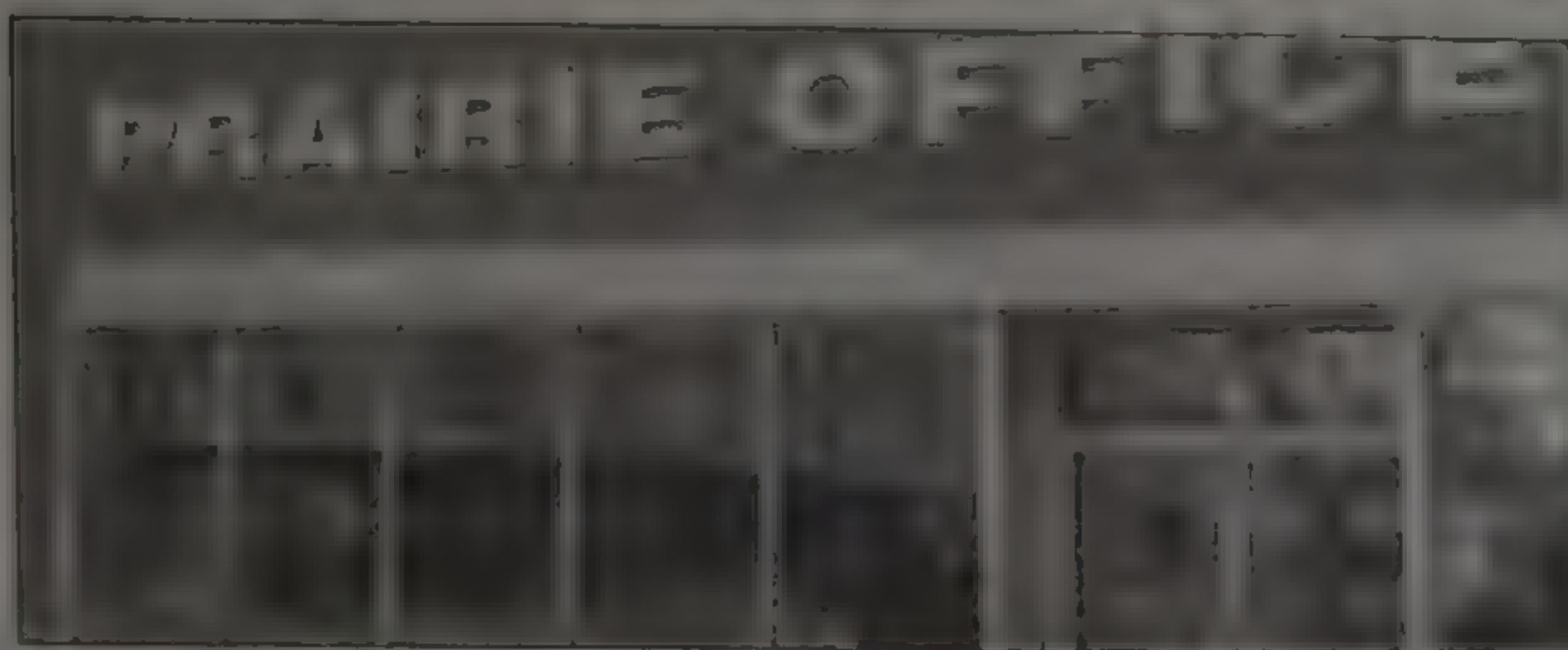
"To me, theatre challenges its audience," she says. "I really want people to experience theatre in a more visceral way. I like to do shows, and I like to see shows that really connect to me personally. I find that we have some great theatre in Edmonton, and maybe there's a little niche in there that I can fit into as well." ▽

Prairie Artsters is right there in Red Deer

ART PRAIRIE ARTSTERS

It's a pit stop between a gallery, a weekend visit to a new appreciation in out-of-the-way galleries. Collaborator (and *Vue's* contributor) Ted Bennett and the Red Deer Museum and was a strange mixture of historic pioneer antiques, excellent, but small, permanent of Inuit art. The desk belonging to the mayor of Red Deer was there along with a corner of ordinary photographs representing work from the Women's Correctional Facility. A heavy beaver-felt installation and a restored floor plan of a pioneer's single storey one bedroom were some of Ted's favourites, while computer print outs of salon-style art were a shared fascination. Noted were the price tags on nearly every single item, listed at potentially just above cost, and this farmer's market value of art turned out to be a consistent theme throughout the rest of the day.

A stroll down Ross Street in search of the Harris-Warke Gallery resulted in a perusal of a kitchen-gadgets/gift shop called Sunworks, which evidently held the gallery in the back of its store. Named after the owners of the building, who once ran the upstairs space as an arts venue, the Harris-Warke Gallery was certainly a beau-



tiful little area currently showcasing ceramic works by local artist Michele Dupas and poems by Glynis Wilson Boulton. Miniature installations of playground dunes, void of children, played up the central theme of women who have chosen not to have children. Awkward, but a clear stance taken against an issue that is perhaps still pressing within this community, the works do modernize a tradition of folk narrative

Popping our heads into the Allied Arts Council and Gallery across the street and in the back of a shopping centre, it was a slightly depressing space with little light and not enough art. On to Gallery IS, which held works by the likes of Vivienne Bennett and Ash Shumba, the gallery—or store—had a front display case that warded us off at first. But walking through, the backdoor of the gallery led

us to the front door of The Velvet Olive, a tiny hole-in-the-wall bar and BBQ joint that was not surprisingly once owned by Harris and Warke. Rumoured to once be the almost gay bar, it has since been sold to be a seemingly high-end, but neighbourhood mixed-nuts on every table and prepare-your-own-burger-buns type of local gallery/bar/music venue

BUT THE ULTIMATE destination was the Bilton Centre for Contemporary Art, a new space dedicated to regional as well as national and international artists. Just north of the river and serendipitously missing the turn-off back over the bridge, we found the gallery as it was just beginning to take down an exhibit by Ontario visual artist Sara Graham. New bright works of neon yellow and strong dark lines of reconfigured urban design cut a sharp traffic line all the way around the room. Opening just in the last year, this tiny contemporary art

space seemingly in the middle of nowhere was suddenly filled by two carloads of visitors taking a lunch break from the Alberta Media Arts Alliance conference plus two random walk-ins.

One of the small joys of galleries in the region is that you're usually the only one in the room. The rare exception falls on opening nights, but for the most part, we are spoiled in certain ways by the lack of security guards and having to fall in line with the shuffle of visitors. There is a privateness to the experience shared between you and the art, between you and the gallery, and standing amidst friends from both Edmonton and Calgary inside the Bilton in Red Deer, the live realization settled in that art only becomes a destination point for those who actually want it. ▽

Amy Fung is also the author of prairieartsters.com



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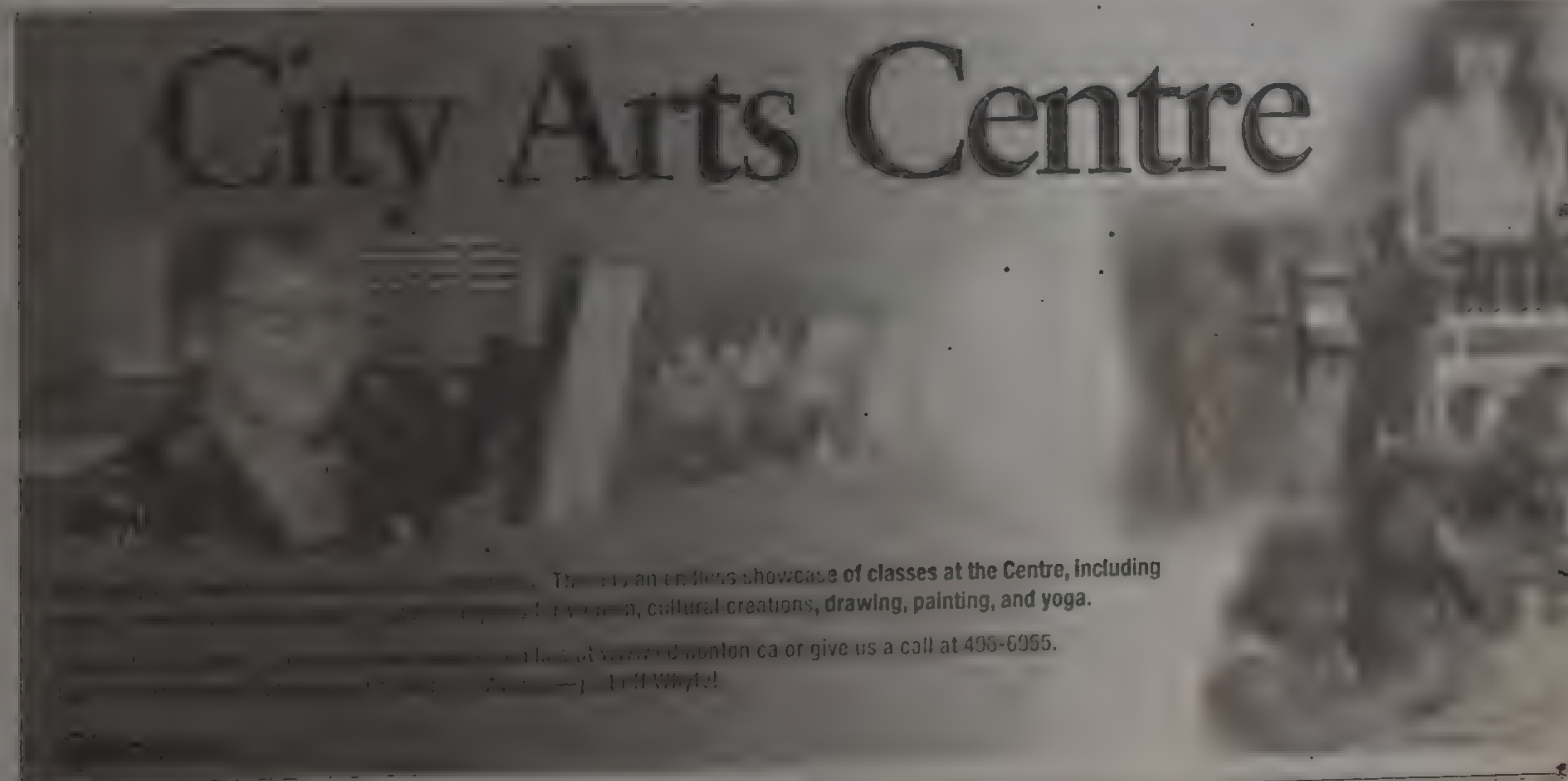
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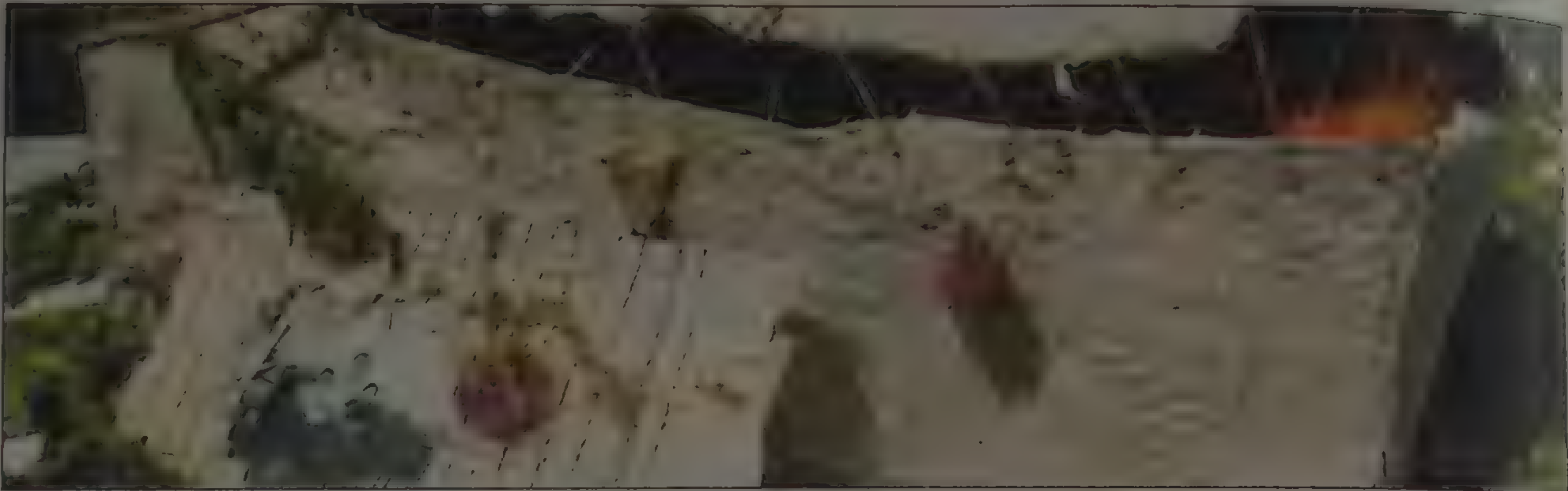
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Anderson's *Issue/d Paper* dances between memory, forgetting

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

I cast my belly just before my daughter was born. All I could see in my mind's eye was a sea of my belly on the floor," Judy Anderson laughs.

Two dozen mounds rise gently from the gallery floor, both alien and earthy, formed by paper the colour and texture of hardened oatmeal or northern lake-side sand. Each mound has its own concern, one substance embedded in pulpy flesh, strewn on top and in an embracing circle around it. Some are from the natural world: flower heads and herbs, seeds and shells, leaves and berries. Others are manmade—empty Tim Hortons cups, golf balls and pennies. Still more have a foot in both worlds: coffee beans and cigarette butts, partly given to us by sun and soil, transformed so we can alter the chemistry of our brains and bodies by taking them into ourselves.



The resulting piece, "Looking Beyond," has the pleading beauty of the aftermath of ritual. Without knowing the origins of the mounds, a view-

er still grasps the notion of fertility, and in it an implied wish for a future that has integrated the knowledge of the past—a future that remembers,

wholly and unambiguously, where it came from.

In that, her mounds also speak to our final rest, earthworks that hold our bodies as we return to dust and dirt, renewing soil. Anderson's interlopers from nature and industry become metaphors for our complex relationships with our surroundings, and capture tension between conflicting worlds and uses of land, between traditional First Nations interpretations of landscape and industrial heedlessness.

Sons and daughters inherit our errors, but they're also granted a legacy of wisdom from those who've moved through missteps, thoughtlessness, and overt transgressions—if we remember how and why the present came to be.

THESE ARE THE OLDEST works in *Issue/d Paper*, dating back four years. The rest of the show consists of recent mini-installations, multi-component pieces raised on plinths featuring Anderson's handmade paper boxes or splayed across a wall with her paper reinventions of fringed bags.

"A friend told me my paper reminded her of rawhide," Anderson explains. "Traditional Aboriginal containers were made of rawhide, called 'parfleche' from the French, because they turned away arrows. They couldn't penetrate. I wasn't conscious of my paper mimicking rawhide, but I became aware, and it led here."

Anderson regards the two bodies of work as separate, but they're linked by memory as well as material—paper retains its own kind of memory, holding shapes and impressions entrusted to it by the Regina-based artist. In "Looking Beyond," it remembers her pregnancy, cycles of life and beyond,

PREVIEW UNTIL SAT, MAY 24
ISSUE/D PAPER
BY JUDY ANDERSON
HARCOURT HOUSE (10215-112 ST)

while her containers hold memories that beat a closer rhythm.

"I was working with specific emotions around my life, and referencing Aboriginal culture and history too," Anderson explains. "They're pieces of me, but I also feel like I'm breaking silences."

Her containers anchor these displays, surrounded by Anderson's take on ledger paper and scatterings of organic and manmade stuff that echo her mounds, integrated with family or situational snapshots or riddled with holes suggesting absence. Each bag or box reflects on a personal situation, but collars cultural factors creating or abetting each issue.

Ledgers are the original spread sheets, essential accounting tools for a nation considered by its pillagers as a boundless factory and storeroom to supply a corporation that doubled as a government authority—a scandalously unbalanced history of accounts we have yet to settle. It became a material for First Nations artists, replacing traditional hide in chronicling their lives and stories also lifted by occupiers of the land sometimes with decent intentions but often not. Several current Aboriginal and Metis artists reference it in their practices.

"Ledger art has a strong but funny place in history, bridging traditional art and contemporary art," Anderson states. "They held mnemonics for storytelling. These memories—some I've buried, some I never knew, and some are hidden in the boxes and bags. Some I won't share." ▽

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Elephant Man gets ugly

There's ugly, and then there's ugly. Joseph Merrick, aka *The Elephant Man*, was without question among the best known human examples of the latter, a man so completely deformed people found him painful just to look at. And yet, for a few brief years between 1887 and his death in 1890, he became a celebrity in London high society—albeit one rarely glimpsed in public, since the extreme nature of his deformity ensured that he spent most of his time cloistered away in a private room in the Royal London Hospital.

One of the big challenges with Merrick is, how do you make his ugliness so striking? asks Michael Peng, the director of Studio Theatre's season-ending production of *The Elephant Man*, the Tony Award-winning play by Bernard Pomerance that brought Merrick back into the public eye in 1979. "How do you make it believable that this person was that difficult to look at? In 2008, we're constantly bombarded by strange and incredible things. What would the modern equivalent to Merrick be? It's hard to say."

In Merrick's time, you had to go to a carnival sideshow to see something as strange and aberrant as an Elephant Man or even a Bounded Lady. (The first time Merrick met Frederick Treves, the London doctor who would take him under his care, was at a sideshow.) But in our time, Peng says, "the sideshow has taken over our entire culture."

"The internet's full of striking images of strange and wonderful and horrible things, we have reality TV, things like Body Worlds [the travelling exhibition of preserved, skinless human bodies that's earned scorn from critics who say it appeals to the same prurient instincts as a freak show]. Weird is everywhere."

STILL, IT'S HARD to imagine that people today, when confronted by a deformity as awful as Merrick's, wouldn't react similarly to those 19th century Brits—and Peng doesn't let us off the hook by presenting a period piece chastising the uptight Victorians. Rather, he's played with the script slightly, removing the action from the Victorian era and putting it into an unspecified "neither here nor there" time frame. The 19th century dialogue is intact, pretty much, but

PREVIEW THU, MAY 15 - SAT, MAY 24 (7:30 PM)
THE ELEPHANT MAN
DIRECTED BY MICHAEL PENG
WRITTEN BY BERNARD POMERANCE
STARRING FRANK ZOTTER, GEORGE SZILAGYI
TIMMS CENTRE FOR THE ARTS (87 AVE & 112 ST)
\$10 - \$28

the costuming and stage design are much more contemporary.

And, as in prior productions of Pomerance's play, there isn't any makeup used to convey Merrick's disfigurement. Instead, he'll be played by Frank Zotter with a garbled voice, a hunched posture, and not much else.

"The great thing about the play," says Peng, "one of its geniuses, is that Merrick is the blank slate, the metaphoric mirror that everyone's reflected in. No prosthetics and make-up help that, especially since there are very visceral reactions to the deformity. It's evoked by how people look at him, how much space they give him, but at no point is the audience able to see him as less than human, unless it's through the eyes of another character."

As for the play's other main character, Merrick's personal physician Frederick Treves, he'll be played by local actor George Szilagyi, who won raves last season for his portrayal of a different archetypal outsider, albeit a fictionalized one: Frankenstein's monster. In *The Elephant Man*, Szilagyi plays not the outcast but a man who couldn't be more of an insider—not that that's necessarily easier.

"We've mentioned *Frankenstein* in a couple of different ways," says Peng. "George conveys an amazing journey as Treves. He has an assumption of what normality is, and that Victorian scientific ideal of normal and abnormal, which all falls away as Merrick dies and Treves has to deal with his own feelings. He sort of falls to pieces and has to put them back together again."

And in that, believes Peng, Treves represents us all.

"I guess, I think, when we see a car accident for example, there's a sense I shouldn't be looking at that because it's tragic. That's a similar experience when we see someone who doesn't fit our own standard of what's allowable physically. And not just physically, it happens when we see a drunk in the street or an extreme fundamentalist. 'I'm normal,' we think. 'He's not.' But it's not so cut and dry, is it?"



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The End of Time is on Don Ross's side

Don Ross was 19 years old when he first heard a beautiful, transcendent piece of music. It was a pre-memorized story, a story that had been forgotten, in fact, until he came to his *End of Time Project*. It premiered in a WWII POW camp, where one of its inhabitants, Olivier Messiaen, an eccentric, deeply spiritual composer, wrote it.

What amazed Ross was that something so beautiful and other-worldly could arise from the despair and wretched circumstances of a POW camp.

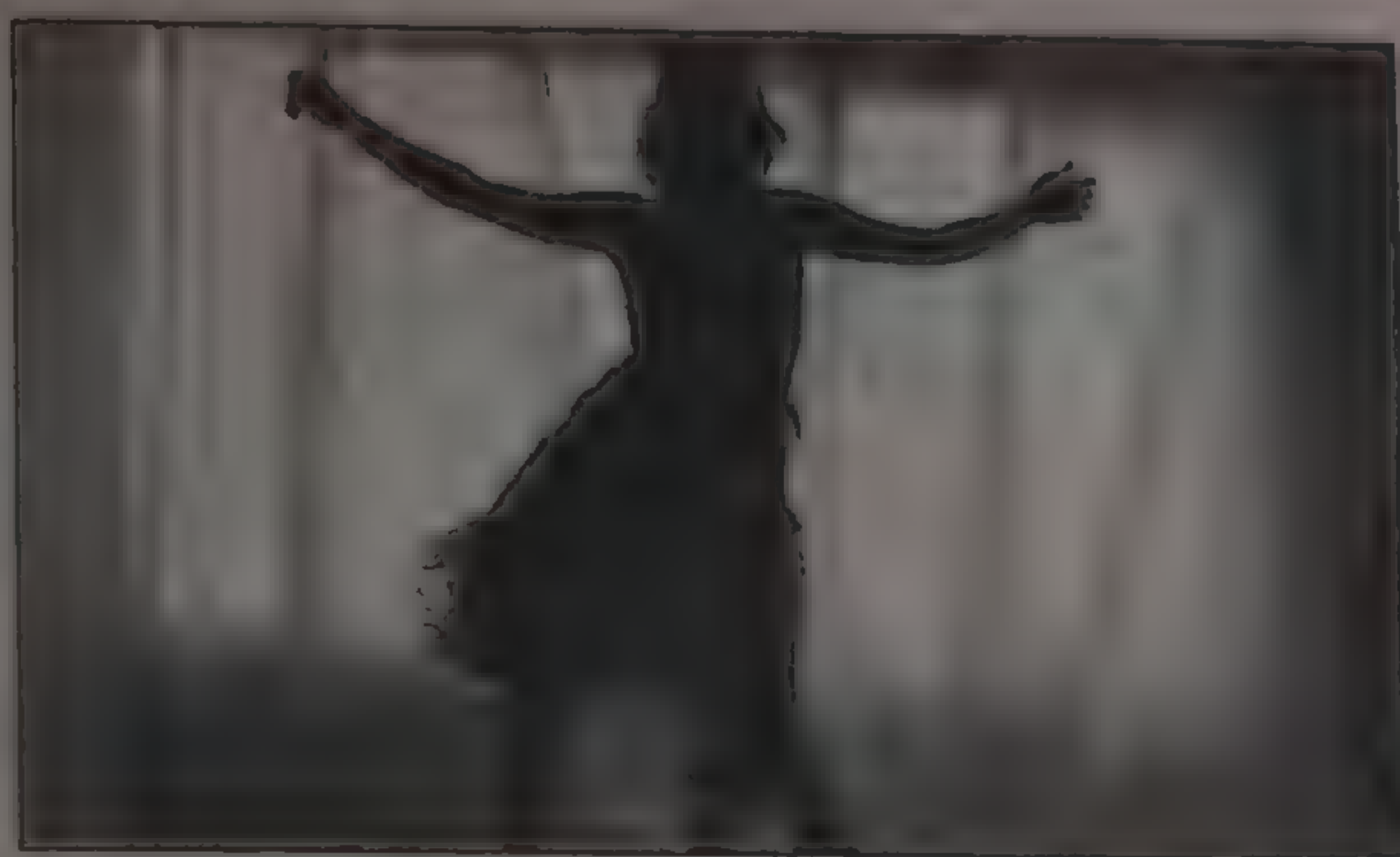
They didn't have a concentration camp, says Ross. "It was a POW camp, but there was an underground, and they probably treated the prisoners as well as they could."

They allowed Messiaen to create the work, which had begun with musical sketches of birdsongs written before his imprisonment. Messiaen eventually lowered the tones and slowed the timing, but of course, birds don't use the musical rhythms and tones we use, so a strange, mystical mix of sounds materialized, shaping both the piece, and its title.

"There's really a pun on 'the end of time,'" says Ross, who plays clarinet, for which Messiaen wrote many of his birdsongs. "It means the end of musical time, and also the end of time that we live in."

The work's title was also part of the proclamation made by an apocalyptic angel from the *Book of Revelations*, and those words captured Messiaen's extraordinary imagination, which was actually heightened by the difficult circumstances in the camp.

Messiaen was a synesthete, a rare condition that allowed him to literally hear sounds when he looked at colours and textures, and he was driven to transpose them into music. He chose a quartet for this particular



PREVIEW
THU, MAY 15 - SAT, 17 (8 PM)
SUN, MAY 18 (2 PM)
THE END OF TIME PROJECT
PRESENTED BY DON ROSS
AT CATALYST THEATRE, (8529 - 103 ST), \$10 - \$20

piece due to what was available at the time in the camp.

"There happened to be a violinist, a clarinet player, and a cellist in the camp, so he wrote this piece for four players, with himself on piano," says Ross.

The work premiered on a cold January night in 1941, the prisoners and guards listening together. Between movements, Messiaen explained the music to them, descriptions that are now included in program notes whenever the work is performed.

"But nobody ever reads the programs," says Ross. "I've played it in a concert setting and have always been aware it's not all getting across to the audience."

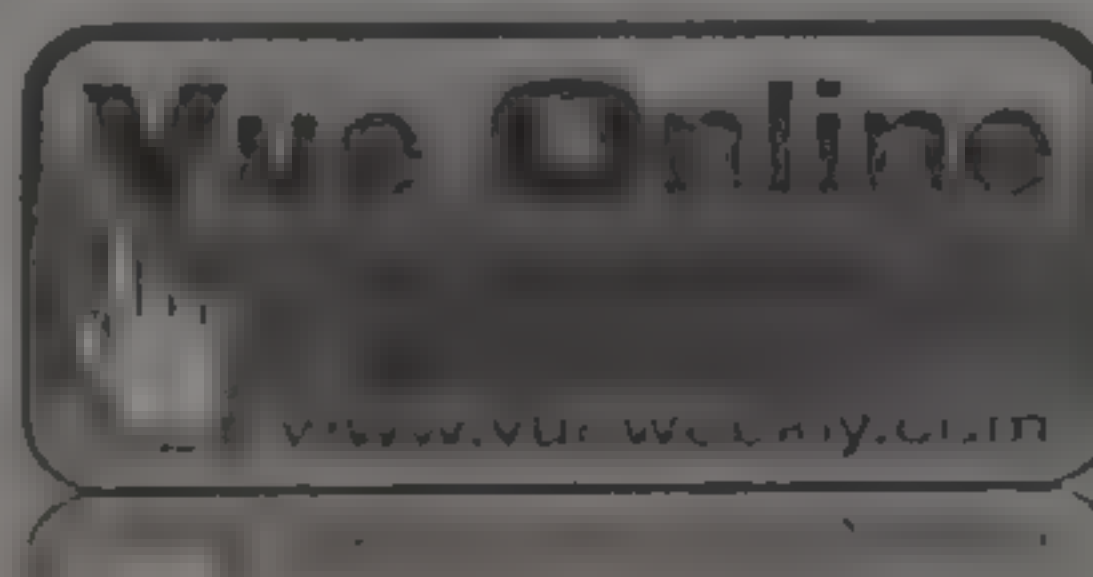
Ross, who has progressed into a successful music career since he first heard the work years ago, has instead created a multimedia project

set in a POW camp, using dance, drama, lighting and video. "What we're trying to do is slow down the flow of information—and there's a lot of it—to make it more coherent."

"Hopefully people will get the feeling of who Messiaen was and understand his complex music, because each movement is completely different," he continues. "It goes from really intense and almost frightening to really serene and floating."

Another key element of the work is that the musicians switch roles as soloists. That will be reflected in the multi-disciplinary aspect of Ross's *The End of Time Project*.

"Sometimes the dance will be in the forefront, sometimes the video, or sometimes lighting design will be the first thing you notice—but quite often, it's the music," he explains. "Everything will flow back and forth, and there will be breaks from the music, so the audience will have time to digest everything." ▽



Darkwoman: Kane's Psychosis fizzles

PAUL BLINOV / blinov@vuweekly.com

There's dark, and then there's pitch-black. And then there's *4.48 Psychosis*.

Sarah Kane's final play is a lightless show, a no-hope drama about depression, suicide and unreachable love, first performed after the playwright had taken her own life. It's about as gloomy as it sounds, and although Amy DeFelice's production tries to illuminate some of the beauty in that blackness, it gets a little mixed up in the shadows.

4.48 is a daunting, abstract piece; there are no characters written into the script, and no stage directions to help a director along as the text explores mental illness and chemical cures. To DeFelice's credit, she attacks the script with gusto, cutting it up into monologues, fleeting moments, emotionally drained characters and multi-media projections that anchor the script in semblance of a sinking narrative journey downwards.

But her ambition occasionally steps too far. The projections, for example, only work when they're kept simple: a few static images become backgrounds to reoccurring scenes, lending these moments a sense of place—something the script alone is devoid of.

Problems begin to cast their shadows when DeFelice tries to give us more than we need. Beefing up the script with a series of images, count-downs and videos projected onto a screen takes away from the raw power of Kane's words. Troubled as she was, Kane's strangely poetic descriptive abilities were in full force when writing *4.48 Psychosis*, and the potent script gets numbed when it's reduced to fuzzed-out video projections. Her words are strong enough that our imagination

REVIEW

UNTIL SAT, MAY 17 (8 PM)
4.48 PSYCHOSIS
DIRECTED BY AMY DEFELICE
WRITTEN BY SARAH KANE
STARRING LORA BROVOLD, CLARICE ECKFORD,
MELISSA THINGELSTAD
TRANSALTA ARTS BARN (10330 - 84 AVE), \$15 - \$18

can (and should) be left to grapple with their meanings. As is, projects are visually stimulating, yes, but the effect of the words themselves are weakened, and less affecting.

THE BEST ADDITIONS are live ones: a trail of frantically counted-out pills and chalk scribbles manage to highlight the downward spiral in *4.48 Psychosis*. And the cast does an admirable job taking the bleak script and infusing it with vitality.

In lieu of any defined characters, the trio of actresses each tackle their assigned lines valiantly. Having just three performers lets them all take a differing angle to the script, from Melissa Thingelstad's stunned disbelief to Lora Brovold's haunted weaknesses to Clarice Eckford's defeated sadness. They're alone together on stage: as one delivers a monologue, the other two pull out chalk and scribble across floor, and there's a practiced disconnect between the characters in the few scenes they do share.

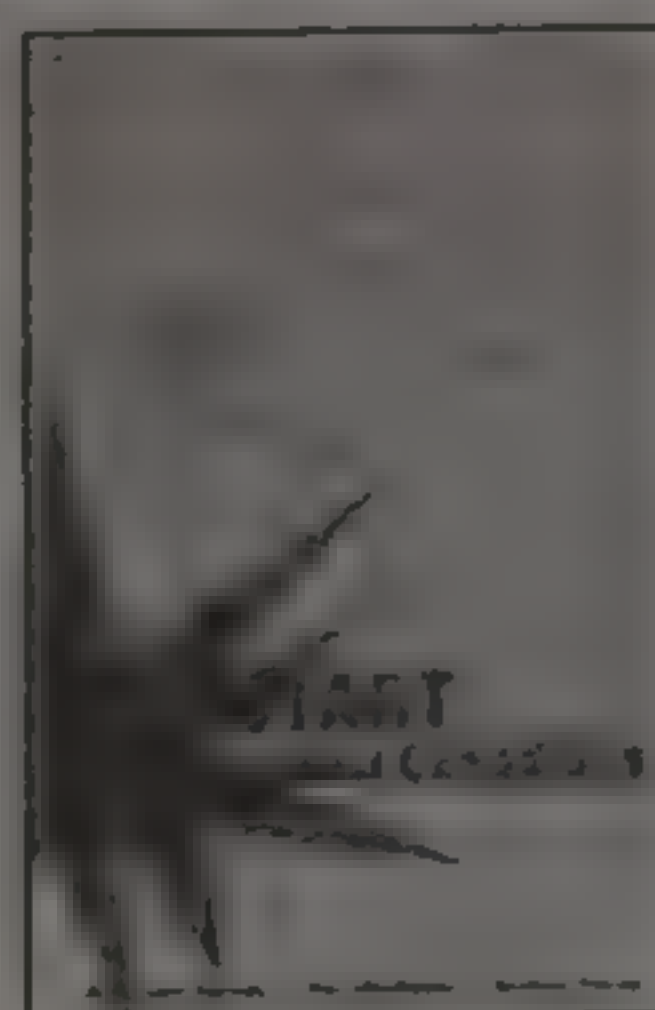
But it just doesn't cut deep enough; for all of the disaffected moments between characters, that emotion doesn't translate to connection across the stage in the audience. Projections suck us out of their human moments, away from the powerful words, and *4.48 Psychosis*'s grim inner-struggle becomes an uphill battle on another front: affecting its audience. ▽

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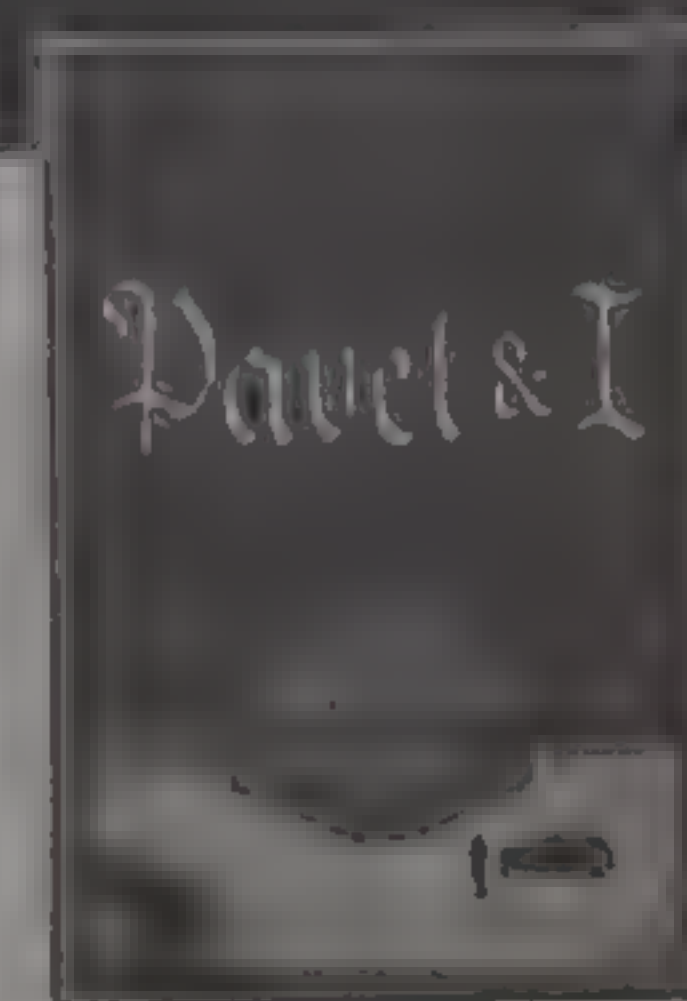
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A taste of *Honey*: John Sayles sells his soul to rock 'n' roll

JOSEF BRAUN / josef@vueweekly.com

John Sayles has made 19 features over the last three decades, and he's made them the hard way, which in most cases is hopefully also the fun way, the way of unexpected inspiration and of richer rewards. Sayles' method of filmmaking strips the cloudiness and the confusion away from the term "independent." His films are genuinely built from the ground up. Sometimes they're sublime, sometimes they don't entirely work, but they're always the real thing.

Sayles and his producer Maggie Renzi have already spent months on the road, going from one community to another, promoting *Honeydripper*, a drama set in Harmony, Alabama in 1950, where, amidst news from Korea and perpetual tensions between the white and black side of the tracks, rhythm and blues is about to plug in and rock 'n' roll about to spill forth, sputtering its first earthly breaths. I spoke with Sayles and Renzi—an inspiring, imminently down-to-earth couple who've stuck it out as partners and collaborators for more than 30 years—during their stop in Toronto. Renzi emphasized just how much they were depending on *Honeydripper*'s success to keep their spirits up and keep them making movies in an increasingly difficult climate.

"It was in 2004, right after *Silver City* was released and died a miserable death," Renzi explains. "George Bush was back in for another four years. It was really a terrible low point for both of us and many of our countrymen. And instead of just saying, 'That's it, we're not making any more movies, let's move to Canada,' John said, 'I have this idea about a guy who runs a club in the South in the '50s, and he does anything he needs to do to save his club, and that means he's got to move along.' And I thought, he hasn't given up. It's a great thing to make a movie about a middle-aged man moving along when you could be just brought to your knees, which is pretty well where we were."

THE CHARACTER IN QUESTION is Tyrone Purvis (Danny Glover), whose place of business—the Honeydripper music club of the title—is on its last legs. He's in debt. He can't get liquor. The club across the way is draining Tyrone's clientele with a louder, much cheaper source of entertainment called the jukebox. He's about to be forcibly taken over by some money men and the local, lazy, racist white sheriff isn't about to help him out. His daughter is sick and his wife is fed up—sounds like a blues song, doesn't it?

Tyrone still has a few good musi-



DRAMA

MAY 16, 18, 20 & 22 (9 PM)
MAY 17, 19 & 21 (7 PM)

HONEYDRIPPER

WRITTEN & DIRECTED BY JOHN SAYLES
STARRING DANNY GLOVER, GARY CLARK JR.,
CHARLES S. DUTTON, LISA GAY HAMILTON
METRO CINEMA, \$10

★★★

cians at his disposal, including himself on piano, but their sound is rapidly becoming antique. Desperation pushes him to pour whatever funds he can raise into bringing in Guitar Slim, some dude in a flashy suit who plays some kinda amplified guitar. Tyrone's hubris is his integrity, yet he's not above trickery and theft to keep going. And there's some story about his past that no one talks about, one that puts him in a very sinister light. It is among the film's greatest strengths that Tyrone is played by Glover, who wrangles all of these contradictions into a single living portrait of a no-longer-young man at the crossroads.

"The genesis of the story really comes out of the music," Sayles

explains, "from me growing up in the '50s, listening to top 40 rock 'n' roll radio, which was pretty good, but then slowly finding my way to blues and gospel, which made me work backwards. I realized that rock 'n' roll came from some place. The driving question in this is when did these disparate threads turn into rock 'n' roll and why, which got me to researching the history of the first electric guitar. I started to think what that must have done to the music. Life was getting noisier and faster, so the music was going to change."

Honeydripper's other central protagonist is Sonny Blake (Gary Clark Jr), a radio repairman in the war who read an article about Les Paul in *Popular Electronics* and decided to make his own electric guitar. Sonny is riding the rails to nowhere in particular when he finds himself in Harmony and meets Tyrone—and his lovely daughter—just before getting sentenced to picking cotton for the county for doing nothing in the wrong place. As very charming as it often is, *Honeydripper* is decidedly not a story

of great suspense, so I'm not ruining much by telling you that fate will slowly conspire so that young Sonny and his newfangled contraption will eventually ally themselves with Tyrone and his club.

SAYLES ATTEMPTS to wed myth and archetype—ie, the spooky mystical blind guitar-playing oracle played by Keb Mo, or Mary Steenburgen's pickled belle—to naturalism is at times awkward, and his immersion in the Southern black vernacular makes for some strained, stagey-sounding dialogue (though Glover's monologue about the first African-American to dare to tinkle on his master's piano is absolutely riveting). But, besides the performances, and, of course, the music, what keeps *Honeydripper* compelling is how thoroughly it's rooted in culture, place and people. As with many of Sayles' films, it is the loving attention to detail, the heartfelt investment in ordinary lives being lived against the broader backdrop of history, that distinguishes the work and imbues it with sufficient vivacity.

"In other films," explains Renzi, "often there's no real setting, no time, no real sense of geography. The history of the place doesn't figure into the story. Whereas what John does is take you right into that neighborhood, lets you walk around, and the story grows out of that. Otherwise *Honeydripper*'s a pretty girl and a guy who plays a guitar—an Elvis movie basically." Both Sayles and Renzi have a good chuckle at this. Needless to say, *Honeydripper*'s all-black—almost unanimously gifted—cast also gives it a little something extra you don't find in Elvis movies.

"It's been fun touring with the movie," Renzi says, "seeing how warmly audiences, especially Southern and African-American audiences, have responded to it, and seeing their affection for John's work in general. The people we've shown it to, they all want to tell you about this one movie that was so important to them. Often it's *Maternal*, sometimes *City of Hope* or *Eight Men Out*. But it does seem like in nearly every case what people respond to are the particulars." ▼

Langella highlights a literary Evening worth attending on DVD

DVDETECTIVE

CLUCK! *Starting Out in the Evening* is a very literary, but a very refreshing, and a little bit of a what's-never-for-this-film. Director Andrew Wagner. The film is a love story with its protagonist, septuagenarian Leonard Schiller (the great John Langella), seated with a typewriter, surrounded by the other, the conditions, at once to arrange themselves in his mind and body, for that crisp moment that allows him to start his daily work. It is a moment recognizable to any literate, but it also plays with surprising clarity on the screen to a general audience. In

these visual bookends is the implication that it is only with Leonard's intake of breath and the pounding of text onto paper that this particular film can begin and end.

Based on the novel by Brian Morton, and adapted by Wagner and his co-scripter Fred Parnes, *Starting Out in the Evening* is elegiac, frequently elegant, and, by its very literariness, perhaps a bit cloistered in a world apart from most movies. It is a film in which two of the three central characters, all of them New Yorkers, all of them very comfortable, live their lives passionately for books. Indeed, they converse about everything, even their most conflicted feelings, with a certain formality, a declaratory, almost didactic bookishness. You might say they speak like characters in a Woody Allen movie, except they're not very funny. For all that, they do feel real. Yet, sadly, is it any wonder such a film barely made the rounds in today's climate of movie distribution? Hopefully, *Starting Out in the Evening* will find a new life on DVD.

LEONARD IS VISITED by one Heather Wolfe (Lauren Ambrose), a young, gifted female student looking for his participation in the development of her doctoral thesis on his work. She's petite but strikingly sexy. She has a mane of red hair that frames a round face and large eyes that fix on Leonard like he's the only person in whatever room. She's clearly in love of a sort, but also very tough and uncompromising in her attack on his small oeuvre—his first novel changed her life, while the subsequent ones she finds increasingly soft.

Leonard, a long-time widower living in a large but fragile body, is a man who has spent decades carefully nurturing a lifestyle that courts no surprises and is devoted to work. Heather seems set to revive something in him long forgotten, something perhaps connected to some missing vitality in his work. But don't let the set-up fool you. Both characters go far beyond facile May-December archetypes, things do not wrap up so neatly, there is no wish fulfillment

waiting to be enacted, lives are stirred and shifted to be sure, but sweeping changes do not come easy to these people, while betrayal and adoration prove to be close neighbours. Most importantly, *Starting Out in the Evening* defies the tired notion that art can be reduced by the values of a single age group, a single critical perspective or of a single era.

There is another woman in Leonard's life to help thicken the plot. Ariel (Lili Taylor) is Leonard's daughter, not a literary type but a yoga instructor and once a dancer. She's pushing 40, wants a baby something fierce, but has serious problems with long-term relationships. After failing at tricking a current boyfriend into unknowing paternity, she goes back to a precarious lover from her past, one disapproved of by Leonard. As terrific and utterly unique an actor as Taylor is, Ariel's subplot does expose some of the more blatantly artificial mechanics at work in the film, her emotional ups and downs and healing process with her ex are

approached rather preciously by Wagner, and they often seem to weigh down Leonard's story unnecessarily, which is itself more than rich enough for one movie.

Starting Out in the Evening works best when most immediate, when words are merely implied or are simply insufficient for even these articulate characters to express themselves, when talking ceases and body language takes over: a brush of fingers on lips, a little wave across a crowded room, a hovering hand over a prone, fully clothed body. In such scenes Langella exhibits a titanic presence, embodying so much while doing so little. Thus it is finally the moments of silent or near-silent connection, as well of those where connections suddenly snap harshly, are the ones that make this film worth watching. They also make Wagner a filmmaker to watch, and make you wonder if Langella, in the "evening" of his acting career, might not just be reaching his heights of grace. **V**

Doc reveals America's Dark Side—again

GIBSON / brian@vuuweekly.com
In an Oct 20, 2003 letter to her girlfriend back home, Specialist Sabrina Harman, of the 372nd MPs (Military Police) posted to Iraq's Abu Ghraib prison, wrote: "I walk down stairs after blowing the whistle and beating on the cells with an asp to find the taxicab driver' handcuffed backwards to his window naked with his underwear over his head and face. He looked like Jesus Christ. At first I had to laugh so I went on and grabbed the camera and took a picture. One of the guys took my asp and started 'poking' at his dick. Again I thought, 'Okay that's funny,' then it hit me, that's a form of molestation. You can't do that. I took more pictures to 'record' what is going on. They started talking to this man and at first he was talking, 'I'm just a taxicab driver, I did nothing.' He claims he'd never try to hurt US soldiers, that he picked up the wrong people. Then he stopped talking. They turned the lights out and slammed the door and left him there while they went down to cell number four."

Dilawar, an Afghani from the village of Yakubi, was also a taxi driver thrown into a prison—Bagram—in his occupied homeland on Dec 5, 2002. But we know what happened to him. Dilawar died on Dec 10. His legs had been so "pulpified" by repeated kicks that, if he'd lived, they would've had to have been amputated. The military pathologist declared his death a homicide. Dilawar, like so many others, had also been handcuffed from the roof or forced to stand—his position, as Harman noted, strangely Christ-like. But what on earth had Dilawar been a martyr for?

It's with Dilawar that *Taxi to the Dark Side* begins and ends, and it's with Dilawar that Alex Gibney's documentary can rest its case—his story speaks with the deepest ache. Dilawar's face, captured in a kind of "just arrested" photo, stares back—a young, bearded man, his eyes wide in fright. His brother utters his grief in a few words: "Since he died, I cannot taste my tea. I cannot taste my food."



REVUE
MAY 16, 18, 20 & 22 (7 PM)
MAY 17, 19 & 21 (9:15 PM)
TAXI TO THE DARK SIDE
WRITTEN & DIRECTED BY ALEX GIBNEY
METRO CINEMA, \$10
★★★★

Dilawar, one of the 93 per cent of post-9/11 detainees caught by others and turned over to the Americans, was innocent—he and three passengers were handed over by Afghani militia men covering up their own secret attacks on US forces.

Gibney, duly diligent in his legal and backroom investigations (as in his previous film, *Enron: The Smartest Guys in the Room*), spins out the nefarious web of official orders, weaselly legal reinterpretations and sly nods that came from the top. Bagram, Abu Ghraib and Guantanamo circulated techniques, especially after "20th hijacker" Mohammed al-Qahtani was sensory-deprived, humiliated and waterboarded into spitting out a story about Saddam Hussein and al-Qaeda that the Bush Administration happily swallowed.

IT'S CLEAR THAT Cheney and Rumsfeld, at least, should be prosecuted for war crimes. Their culpability—circled around by top officials—and Bagram's influence on Abu Ghraib are this Oscar-winning documentary's two great insights. (For Canadians, a chilling footnote is the CIA's application of a McGill professor's findings to interrogation-torture.) The tracings of legal

manipulations and torture techniques, the Gitmo Press Tour—strands that could have been woven a little more tightly together—are nothing new.

Because while film-goers have supposedly been uninterested in dramas about US soldiers in Iraq (*Redacted*, *Stop-Loss*), a number of articles (particularly in the *New Yorker*) and films have carefully and devastatingly outlined US detention policies—after Cheney's post-9/11 proclamation that "we have to work the dark side, if you will"—and their ramifications: *Ghosts of Abu Ghraib*, *The Prisoner*, *The Road to Guantanamo*, the upcoming *Standard Operating Procedure*. Never in history has the corrupt leadership and inhumanity of a war been so immediately and conclusively shown. Maybe people have turned away because they've been conditioned by a "popular culture [that] has built a constituency for torture" in ticking-bomb fiction like *24*.

Ultimately, Gibney's film does join the top ranks of those reports and films because of one taxi driver, a man whose murder is enough to spill a bloody stain across the Bush Administration's "War on Terror." The rule of law has been trashed, Gibney's own father (a WWII interrogator) notes, and when you hear of true terror here—Dilawar screaming in his cell, crying out for his parents—it's almost too much to bear.

And yet that's nothing. Imagine what every minute of those five days must have been like for him. **V**

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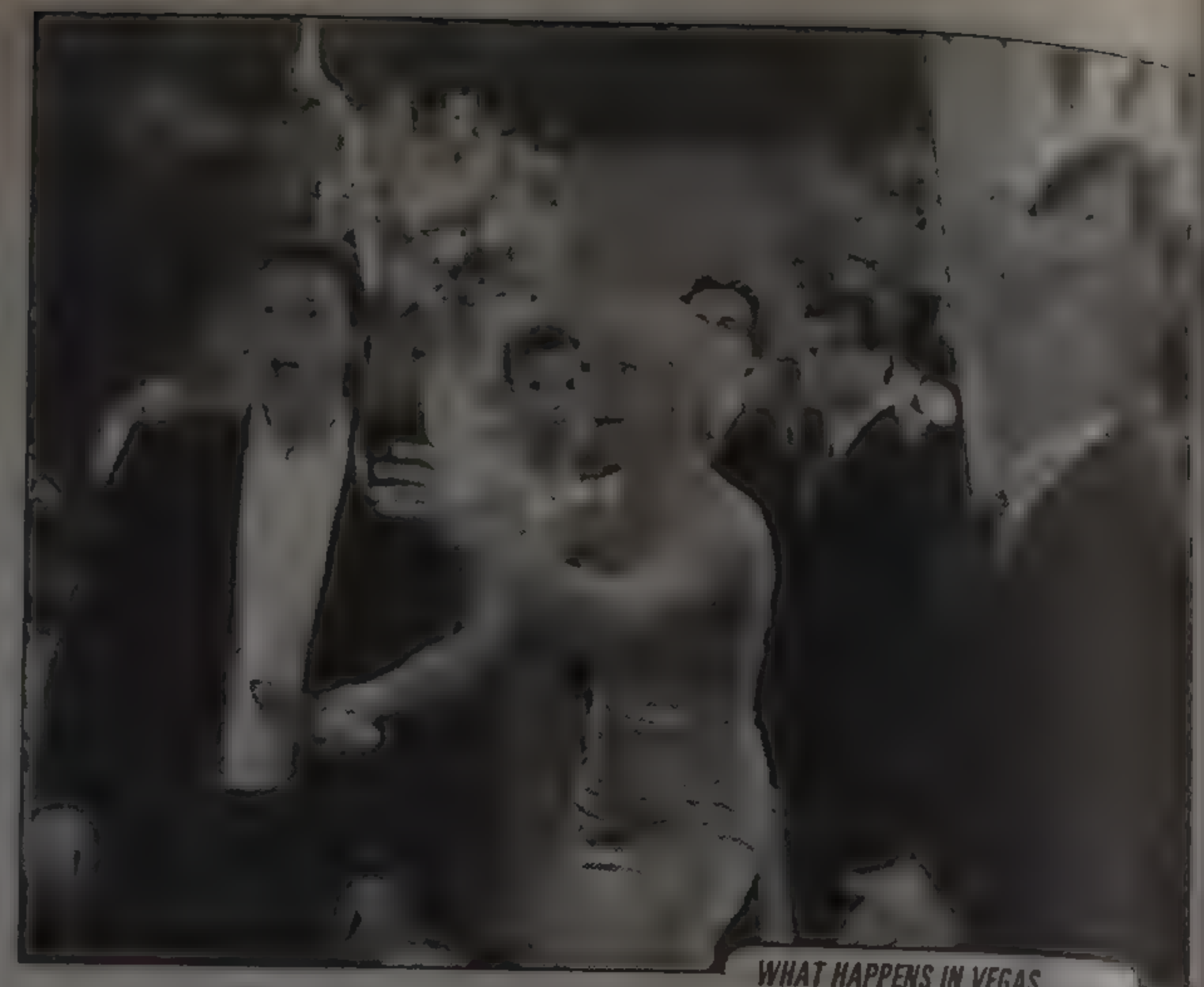
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WHAT HAPPENS IN VEGAS...

QUICK REVIEWS FILM CAPSULES

OPENING THIS WEEK

EDMONTON TONIGHT
HOSTED BY TOM BERNIER
FRI, MAY 16, 11:30 PM
METRO CINEMA (ZEIDLER HALL, CITADEL THEATRE); \$7

MATTHEW HALLIDAY / matthew@vuweekly.com
I've never quite understood late-night talk shows. Some famous person makes an appearance to plug their latest movie or record or TV show, and chat with the host about it. But more often than not, the conversation wanders into personal territory, the celeb in question talking about something funny that happened earlier that day, or something their cute niece did, or something similarly and wholly unrelated to the movie/record/whatever in question.

Of course the conversations are planned out in advance, but that just makes it even stranger. They plan to talk about the banalities of their personal life? Who cares?

Fledgling talk show host Tom Bernier thinks he knows the answer: just about everybody.

"People have a bit of craving, I think, for watching other people talk. If you're a good speaker, it almost doesn't matter what you're talking about."

Bernier, founder of the Edmonton Film School and a longtime fixture on the city's arts scene, is now the host of *Edmonton Tonight*, a late-night talk show produced for a studio audience at Metro Cinema one Friday a month (the next episode will take place this Fri, May 16). It follows the standard late night format: intro, guests, musical interlude, a desk, a couch, some banter. But unlike Letterman and Leno and the like, no Hollywood A-listers will be gracing Bernier's set. Instead, he's got a more interesting and eclectic assortment of regular folks from the streets of Edmonton: rock bands, the Edmonton Fencing Club (to be featured in this week's episode), and any normal folks whom Bernier can manage to wrestle a good story out of.

Edmonton Tonight will also feature

some relatively famous faces, including local musicians, actors, artists and business people, but the focus isn't on celebrity, even that most dubious of distinctions "local celebrity."

"I'm fascinated just by the stories that average people have. You look around at a crowd of 20 people and start asking them questions and you find out some amazing things. One woman was a nurse in Bosnia, another person has some bizarre job, another is going through some kind of personal crisis and has a moving story to tell."

Edmonton Tonight differs from its televised ilk in one crucial other way. Though each episode is filmed, hopefully for broadcast or webcast at some future date, the show is first and foremost a live experience.

"There are no retakes or phony applause," Bernier says. "The audience isn't there as backdrop for whatever we're doing ... It's kind of a town hall feel. I really like that at the end of the first show, people didn't leave. They just milled around and talked. It became a social event, and that's what I'd hoped to achieve all along."

**WHERE IN THE WORLD IS
OSAMA BIN LADEN?**
DIRECTED BY ANDREW SPURLOCK
WRITTEN BY SPURLOCK, JENNY CHEN
STARRING SPURLOCK
★★★

OMAR MOUALLEM / omar@vuweekly.com
If there's one movie to piss off Republicans this summer, it's Morgan Spurlock's *Where in the World is Osama Bin Laden?* Not because he takes shots at Republicans, or neo-cons of the Bush administration, but because he doesn't. He may be the first critic of the War on Terror to aim away from rightists and because he never lends them the ammo of being "Liberal propaganda" they'll be irked to have to work for the counterpoints.

CONTINUED ON PAGE 10

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WARNING

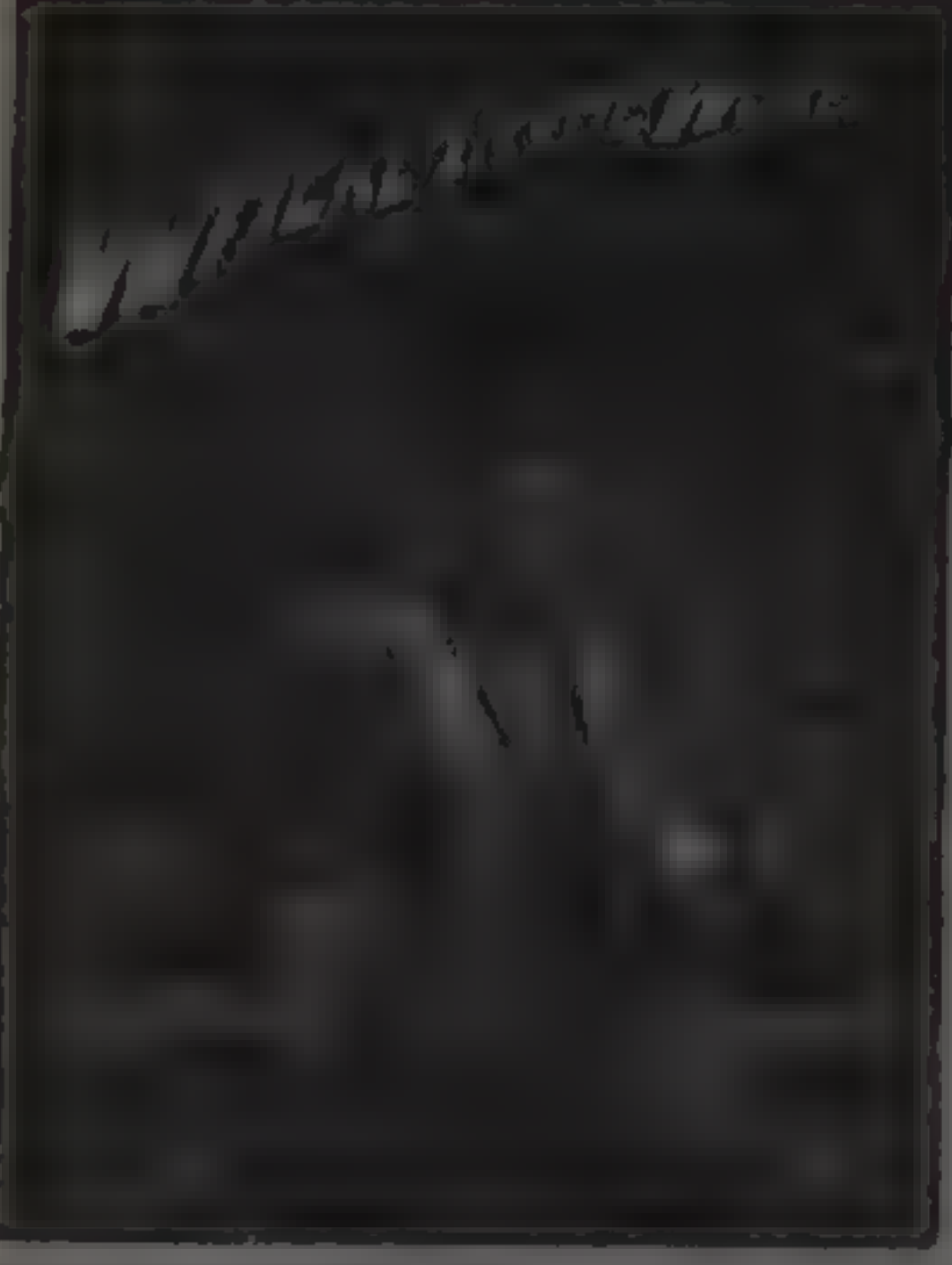
CIGARETTES LEAVE YOU BREATHLESS

Tobacco use causes crippling, often fatal lung diseases such as emphysema.

Health Canada

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

From the guy who brought you "Super Size Me" comes the next great big adventure.

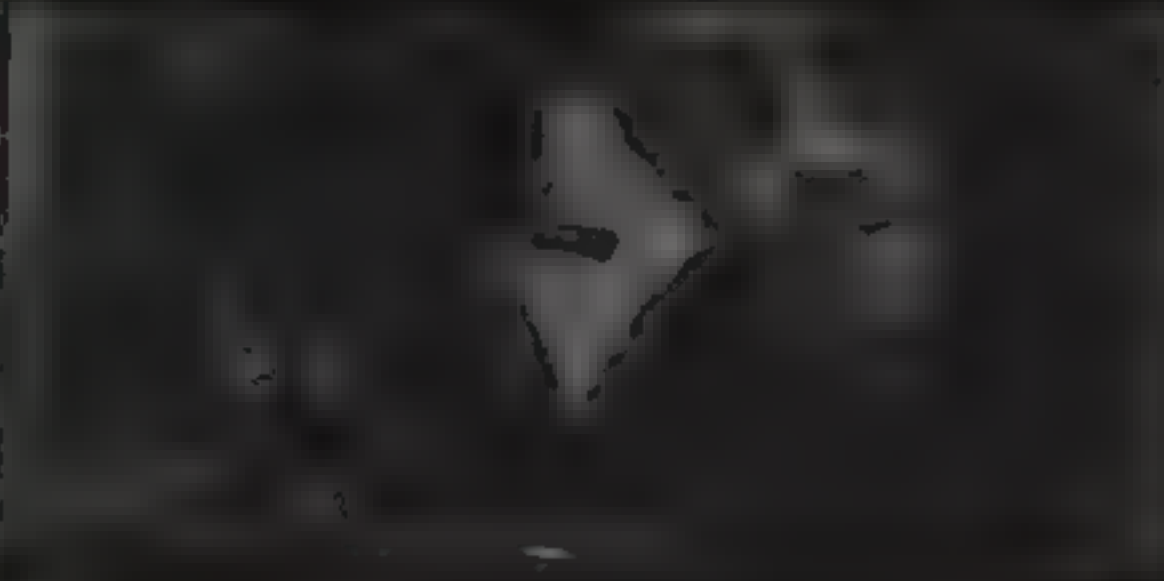


WHERE IN THE WORLD IS OSAMA BIN LADEN
NIGHTLY 7:00 & 9:10 PM
SAT, SUN & MON MATINEE 2:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

NO TICKETS WEDNESDAY, MAY 21ST
PRIVATE BOOKING

YOUNG AT HEART
NIGHTLY 6:30 PM
SAT, SUN & MON MATINEE 1:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA




THE COUNTERFEITERS
NIGHTLY 9:00 PM
SAT, SUN & MON MATINEE 3:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA




WHERE IN THE WORLD IS OSAMA BIN LADEN

metro MAY 16-22

TAXI TO THE DARK SIDE
FRIDAY, SUNDAY, TUESDAY, THURSDAY at 7:00
SATURDAY, MONDAY, WEDNESDAY at 9:15



HONEY DRIPPER
FRIDAY, SUNDAY, TUESDAY, THURSDAY at 9:00 • SATURDAY, MONDAY, WEDNESDAY at 7:00



EDMONTON TONIGHT
FRIDAY at 11:30 PM

BOUND THE MATRIX
All Metro screenings are held at Zeller Hall in the Citadel Theatre, 9428-101 Ave.
For more information, call 425-9212, or log on to www.metrocinema.org

FILM CAPSULES
EDMONTON CINEMA PAGE 50

But fear not my right-winged angels, the film is faulty. Just 14 weeks away from "Operation Special Delivery," Spurlock seeks to learn what kind of a dangerous world he's bringing a child into. To exterminate the biggest

threat to his family, terrorism, he makes the search personal. Through Afghanistan, Jordan, Palestine and Israel, Pakistan and Saudi Arabia, Spurlock hunts big bad bin Laden with wryness, and intersperses his investigation with cartoons and faux video game sequences.

But Mr Spurlock is not actually looking for bin Laden. Instead, the Most Wanted Man is a red herring leading Spurlock to Muslim-world neighbourhoods, where he knocks on doors and asks, "Do you know where bin Laden is?" then gets invited in for Turkish tea and baklava, so he can learn about socio-economic issues.

This very funny, very playful investigation is also very one sided. Granted, it's the side of the moderates in the Arab and Muslim world—one seldom explored. But by ignoring actual radicals (with the exception of a short stint in Saudi Arabia), he acts as if they don't exist. He takes his argument that terrorism is exaggerated and turns it into one that all but denies its existence. His fearlessness actually invalidates the issue. (Ironically, the one time he is fearful is when he's in a Hasidic Jewish community.) From my personal experiences in Lebanon, I can tell you that, although terrorism is indeed exaggerated, it is still very real, and very scary, too.

Spurlock approaches *Where in the World...* in much the way that he did *Super Size Me*, by diving in headfirst and making himself the experiment's subject. But what worked for *Super Size* doesn't quite work here. When consuming vast amounts of grease and sugar, the viewer

witnessed vividly the change on the subject; in *Where in the World...*?, Spurlock consumes vast amounts of knowledge and perspective, but the change in him is hardly visible. In fact, it appears contrived, as if he's acting as if he didn't know about the Muslim world's zeitgeist. When he comes to his "revelation" at the end, it's not only a total put-on, but a total let-down, too.

Still, *Where in the World is Osama Bin Laden?* offers something most post-9/11 terrorism documentaries can't: simplicity. His playfulness and cheekiness help lubricate a complicated manor. Although he glosses over some major points (the cultural importance of martyrdom, the evidence of culture-envy and influence of camaraderie—all of which rub against his argument), he does a fantastic job at exposing most Muslim's true perception of the West. His lightweight journalism is definitely not something worthy of study in poli-sci classes, but possibly anthropology studies at a community college.

NOW PLAYING

WHAT HAPPENS IN VEGAS ...
DIRECTED BY TOM VAUGHN
WRITTEN BY DAN FOX
STARRING ASHTON KUTCHER, CAMERON DIAZ
★★★

JONATHAN BUSCH / jonathan@vuwweekly.com
Ashton Kutcher is the Cameron Diaz of the white Hollywood leading man set unafraid to pluck hairs, tan his bod and flash his pearly whites at the crowd.

GARNEAU theatre
672 - 109 Street - 433-0728

then she found me



THEN SHE FOUND ME
NIGHTLY 6:30 & 9:00 PM
SAT, SUN & MON MATINEE 1:00 PM
RATED PG
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all the while prepared to calculate a sense of humour in the process. Diaz, conversely, is the Kutcher of her generation: counter-parts, not shy to get into doors and drink her face off and everyone that nobody is a part of the party than herself, even she herself pulls off a Chanel

...less to mention, combining them in a comedy is playing with fire. *What Happens in Vegas* ... kicks off with Jack (Kutcher) and Joy (Diaz) on the streets of New York City, realizing the nature of their ways in career and life respectively. To abandon their woes, they are convinced by pals to skip town and party it up in Las Vegas. Soon, Jack and Joy cross paths, hit the strip together, and after a couple dozen Sin City clubs and a night's wind up in bed together and much worse, married.

Jack, a misguided slacker, and Joy, a calculated but sensitive, immediately confirm their dislike for each other. By the time \$1 million of cash falls on their lap, and before they can get a divorce and split their winnings, a court judge (Dennis Miller) freezes the dough and commands them to live together for six months in a "real" marriage. In front of both Jack's parents and Joy's boss, they shack up in Jack's bachelor pad, consistently scheming with hopes that one of them will crack under pressure. But as the months pass, could Jack and Joy realize, as two stunning alpha prototypes of their Caucasian species, that they are secretly in love?

I was too shy to ask the grey-moustached man in the Coors Lite cap behind me in the theatre if he studied genre theory, but in his joyous reaction to *What Happens in Vegas* I sensed a spirited combination of romance and vulgarity taking effect. Diaz and Kutcher play it like nobody's business, quickly pounding out sexy jokes and consumer accessibility, though gracious enough to not pretend like they achieve a higher consciousness than the menu at Earl's. But something clicks, especially when they take their clothes off, and I left the theatre feeling modestly spirited emotions. Mind you, I used to watch *Friends*. ▽

VUE WEEKLY



If it's a movie you've heard of, we probably hate it.

FILM LISTINGS

FRI MAY 16 - THU MAY 22, 2008

All showtimes are subject to change at any time. Please contact theatre to confirm.

CHABA THEATRE-JASPER

6094 Cornsault Dr. Jasper, 852-4749

IRON MAN (PG, violence, not recommended for young children)
Fri-Sat 7:00, 9:15; Sun-Wed 8:00; Sat-Sun 1:30

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Fri-Sat 7:00, 9:15; Sun-Thu 8:00; Sat-Sun 1:30

CINEMA CITY MOVIES 12

123 Ave. 9th St. 123-9779

THE VISITOR (PG, coarse language)
Fri-Sun-Thu 2:05, 4:55, 7:40, 10:00; Sat 2:05, 4:55, 7:40, 10:00, 12:05

LEATHERHEADS (PG)
Fri-Thu 1:25, 7:35

NIM'S ISLAND (G)
Fri-Sun-Thu 1:50, 4:45, 7:15, 9:25; Sat 1:50, 4:45, 7:15, 9:25, 11:30

21 (PG, violence, mature themes)
Fri-Sun-Thu 1:15, 4:00, 7:05, 9:10, 11:15; Sat 1:15, 4:00, 7:05, 9:40, 12:05

DRILLBIT TAYLOR (PG, violence, coarse language)
Fri-Sun-Thu 1:30, 4:15, 7:20, 9:30; Sat 1:30, 4:15, 7:20, 9:30, 11:45

DR. SEUSS' HORTON HEARS A WHO! (G)
Fri-Sun-Thu 1:35, 4:30, 7:00, 9:20; Sat 1:35, 4:30, 7:00, 9:20, 11:40

10,000 B.C. (PG, violence)
Fri-Sun-Thu 1:45, 4:20, 7:15, 9:45; Sat 1:45, 4:20, 7:15, 9:45, 12:00

BE KIND REWIND (PG)
Fri-Sun-Thu 2:00, 4:40, 7:30, 9:55; Sat 2:00, 4:40, 7:30, 9:55, 12:15

JUMPER (PG, violence, coarse language)
Fri-Thu 4:40, 10:05

THE SPIDERWICK CHRONICLES (PG, frightening scenes)
Fri-Sun-Thu 1:40, 4:25, 6:55, 9:15; Sat 1:40, 4:25, 6:55, 9:15, 11:25

FOOL'S GOLD (PG, violence)
Fri-Sun-Thu 1:40, 4:50, 7:25, 9:50; Sat 1:40, 4:50, 7:25, 9:50, 12:10

THE BUCKET LIST (PG, coarse language)
Fri-Sun-Thu 1:55, 4:35, 7:10, 9:20; Sat 1:55, 4:35, 7:10, 9:20, 11:35

NATIONAL TREASURE: BOOK OF SECRETS (PG)
Fri-Thu 1:20, 4:05, 6:50, 9:45

CINEPLEX OREGON NORTH

14231 137th Avenue, 732-2230

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri-Sun 12:00, 1:10, 3:10, 4:15, 6:30, 7:30, 9:45, 10:40; Mon, Wed-Thu 12:00, 1:10, 3:10, 4:15, 6:30, 7:30, 9:45; Tue 12:00, 3:10, 4:15, 6:30, 7:30, 9:45; Digital Cinema
Fri-Thu 12:30, 3:40, 7:00, 10:10; Star and Strollers Screening: Tue 1:00

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Fri-Thu 12:40, 3:00, 5:20, 7:50, 10:20

SPEED RACER (PG)
Fri-Wed 12:10, 1:20, 3:20, 4:20, 6:15, 7:20, 9:15, 10:15; Thu 1:20, 4:20, 7:20, 10:15

REDBELT (14A, coarse language)
Fri-Wed 2:00, 4:30, 7:05, 9:50

MADE OF HONOR (PG, coarse language, sexual content)
Fri-Thu 1:40, 4:10, 7:15, 9:40

IRON MAN (PG, violence, not recommended for young children)
Fri-Mon, Wed-Thu 12:20, 1:50, 3:30, 4:40, 6:40, 7:40, 9:30, 10:30; Tue 12:20, 3:30, 4:40, 6:40, 7:40, 9:30, 10:30; Star and Strollers Screening: Tue 1:00

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri-Thu 2:20, 5:30, 8:00, 10:25

BABY MAMA (PG, coarse language, mature themes)
Fri-Tue 1:30, 4:00, 6:50, 9:20; Wed 1:30, 4:00, 9:20

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Thu 12:50, 3:50, 6:45, 9:35

THE FORBIDDEN KINGDOM (PG, violence)
Fri-Wed 2:10, 4:50, 7:35, 10:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
No passes Thu 12:10, 1:00, 1:30, 2:50, 4:00, 4:30, 6:15, 7:10, 7:45, 9:15, 10:00, 10:40

CINEPLEX OREGON SOUTH

1825-99 St. 438-8585

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri-Sun 11:45, 12:15, 1:15, 2:00, 3:15, 4:00, 4:45, 5:45, 6:45, 7:30, 8:45, 9:30, 10:15, 10:45; Mon, Wed-Thu 11:45, 12:15, 1:15, 2:00, 3:15, 4:00, 4:45, 5:45, 6:45, 7:30, 8:45, 9:30, 10:15; Tue 11:45, 12:15,

2:00, 3:15, 4:00, 4:45, 5:45, 6:45, 7:30, 8:45, 9:30, 10:15; Star and Strollers Screening: Tue 1:00

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Fri-Thu 12:10, 1:10, 2:45, 3:50, 5:20, 6:50, 7:50, 9:20, 10:20

SPEED RACER (PG)
Fri-Wed 2:15, 5:15, 8:30; Digital Cinema Fri-Thu 12:20, 3:30, 6:45, 9:40

MADE OF HONOR (PG, sexual content, coarse language)
Fri-Thu 12:40, 3:40, 6:40, 9:10

IRON MAN (PG, violence, not recommended for young children, violence)
Fri-Mon, Wed 12:00, 1:00, 1:45, 3:00, 4:15, 5:00, 6:30, 7:15, 8:15, 9:45, 10:30; Tue 12:00, 1:45, 3:00, 4:15, 5:00, 6:30, 7:15, 8:15, 9:45, 10:30; Thu 12:00, 1:45, 3:00, 5:00, 6:30, 8:15, 9:45; Star and Strollers Screening: Tue 1:00

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri-Thu 12:30, 2:50, 5:30, 8:00, 10:40

BABY MAMA (PG, coarse language, mature themes)
Fri-Sat, Mon-Wed 12:40, 4:20, 7:00, 9:50; Sun 12:40, 9:50

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Thu 1:20, 4:10, 7:10, 10:10

THE FORBIDDEN KINGDOM (PG, violence)
Fri-Thu 12:50, 4:30, 7:20, 10:00; Wed 12:50, 4:30, 10:15

WWE: JUDGMENT DAY (Classification not available)
Sun 6:00

HILLSONG UNITED: THE I HEART REVOLUTION (STC)
Wed 8:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
No passes Thu 12:00, 12:45, 1:30, 2:15, 3:00, 3:45, 4:30, 5:15, 6:00, 7:00, 7:45, 8:30, 9:15, 10:00, 10:45

CINEPLEX WEST MALL 8

10010 124th Ave. 493-1009

BHOOTNATH (HINDI W.E.S.T.) (PG)
Fri, Tue-Thu 6:30, 9:15; Sat-Mon 2:10, 6:30, 9:15

NIM'S ISLAND (G)
Fri 4:40, 7:15, 9:30; Sat-Mon 2:00, 5:00, 7:15, 9:30; Tue-Thu 7:15, 9:30

21 (PG, violence, mature themes)
Fri, Tue-Thu 6:50, 9:40; Sat-Mon 1:15, 4:15, 6:50, 9:40

DRILLBIT TAYLOR (PG, violence, coarse language)
Fri, Tue-Thu 7:00, 9:20; Sat-Mon 1:30, 4:30, 7:00, 9:20

DR. SEUSS' HORTON HEARS A WHO! (G)
Fri 4:30, 6:45, 8:50; Sat-Mon 1:50, 4:40, 6:45, 8:50; Tue-Thu 6:45, 8:50

10,000 B.C. (PG, violence)
Fri 5:00, 7:20, 9:45; Sat-Mon 1:40, 4:10, 7:20, 9:45; Tue-Thu 7:20, 9:45

THE OTHER BOLEYN GIRL (14A)
Fri-Thu 9:10

JUMPER (PG, violence, coarse language)
Fri, Tue-Thu 9:50; Sat-Mon 4:00, 9:50

THE SPIDERWICK CHRONICLES (PG, frightening scenes)
Fri 4:45, 7:10; Sat-Mon 1:10, 4:20, 7:10; Tue-Thu 7:10

NATIONAL TREASURE: BOOK OF SECRETS (PG)
Fri, Tue-Thu 6:40; Sat-Mon 1:00, 6:40

CITY CENTRE 8

10250-102 Ave. 421-7020

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes, Dolby Stereo Digital Fri-Tue 1:10, 3:40, 7:05, 9:35; Thu 1:10, 3:40, 7:05, 9:35; Fri 1:10, 3:40, 7:05, 9:35

REDBELT (14A, coarse language)
Fri-Digital Fri-Wed 10:00

MADE OF HONOR (PG, coarse language, sexual content)
No passes, DTS Digital Fri-Wed 12:50, 3:20, 7:10, 9:55; Thu 9:10

FORGETTING SARAH MARSHALL (18A, sexual content)
DTS Digital Fri-Wed 1:15, 4:05, 7:15

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Dolby Stereo Digital, No passes Wed 12:01, Thu 12:30, 3:15, 7:15, 10:05, DTS Digital, No passes Thu 12:00, 2:50, 6:45, 9:30

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
DTS Digital Fri-Tue 1:25, 4:10, 7:25, 10:05; Wed 1:25, 4:10, 10:05; Thu 1:10, 3:45, 7:25, 10:00

SPEED RACER (PG)

Digital Presentation, No passes Fri-Wed 12:20, 3:25, 6:40, 9:35; Thu 12:20, 3:20, 6:35, 9:35

IRON MAN (PG, violence, not recommended for young children)
Dolby Stereo Digital Fri-Wed 1:00, 4:00, 6:10, 9:10; DTS Digital Thu 12:15, 4:00, 7:05, 9:35

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Dolby Stereo Digital, No passes Fri-Thu 12:15, 3:30, 6:30, 9:45; Thu 12:45, 3:50, 6:55, 10:00; Fri-Wed 12:45, 3:50, 6:55, 10:00

FUGITIVE PIECES (14A)
DTS Digital Fri-Wed 12:30, 3:10, 6:50, 9:20; Thu 12:40, 3:05, 6:40

CLAREVIEW 10

10112 Ave. 77-000

SPEED RACER (PG)
No passes, On 2 Screens Fri-Sun 12:30, 1:40, 3:30, 4:50, 6:40, 7:50, 9:35; On 2 Screens Mon-Wed 12:30, 1:40, 3:30, 4:50, 6:40, 7:50, 9:35; Thu 12:30, 3:30, 6:45

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes Fri-Sun 1:30, 4:30, 7:15, 9:45; Mon-Wed 1:30, 4:30, 7:15, 9:45, Thu 1:40, 4:30, 7:15, 9:45

MADE OF HONOR (PG, coarse language, sexual content)
Fri-Wed 1:10, 4:20, 6:50, 9:30; Thu 9:30

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Wed 12:50, 3:50, 6:45

BABY MAMA (PG, coarse language, mature themes)
Fri-Wed 9:10

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri-Wed 1:50, 4:40, 7:20, 9:55; Thu 1:50, 4:25, 6:50

IRON MAN (PG, violence, not recommended for young children)
On 2 Screens Fri-Wed 12:45, 1:20, 3:40, 4:10, 6:35, 7:05, 9:20, 9:50; Thu 12:45, 1:20, 3:40, 4:10, 6:35, 7:05, 9:20, 9:50

THE CHRONICLES OF NARNIA: PRINCE CASPIAN

(PG, violence)
No passes, On 2 Screens Fri-Thu 12:00, 1:00, 3:15, 4:00, 6:30, 7:00, 9:40, 10:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
No passes Wed 12:01, No passes, On 3 Screens Thu 12:50, 1:30, 2:00, 3:45, 4:20, 4:50, 6:40, 7:10, 8:00, 9:25, 9:50

GALAXY-SHERWOOD PARK

20000 124th Ave. 493-1009

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri 3:20, 4:00, 6:40, 7:10, 10:00, 10:20, Sat-Mon 12:00, 12:30, 3:20, 4:00, 6:40, 7:10, 10:00, 10:20; Tue-Thu 6:40, 7:10, 10:00, 10:20

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Fri 4:15, 7:00, 9:40; Sat-Mon 12:50, 4:15, 7:00, 9:40; Tue-Wed 7:00, 9:40; Thu 6:45

SPEED RACER (PG)
Fri 3:30, 4:10, 6:30, 7:05, 9:30, 10:10; Sat-Mon 12:10, 1:10, 3:30, 4:10, 6:30, 7:05, 9:30, 10:10; Tue-Wed 6:30, 7:05, 9:30, 10:10; Thu 7:05, 10:10

MADE OF HONOR (PG, coarse language, sexual content)
Fri 3:40, 6:45, 9:20; Sat-Mon 12:40, 3:40, 6:45, 9:20; Tue-Wed 6:45, 9:20, Thu 6:30

IRON MAN (PG, violence, not recommended for young children)
Fri 3:40, 4:20, 6:50, 7:20, 9:45, 10:15; Sat-Mon 12:20, 1:00, 3:50, 4:20, 6:50, 7:20, 9:45, 10:15; Tue-Thu 6:50, 7:20, 9:45, 10:15

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri 4:40, 7:30, 10:05; Sat-Mon 1:30, 4:40, 7:30, 10:05; Tue 7:30, 10:05, Wed 10:05

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Mon 4:30, 7:15, 9:50; Tue 7:15, 9:50, Wed 7:15; Thu 7:15, 9:40

BABY MAMA (PG, coarse language, mature themes)
Fri-Mon 1:20

HILLSONG UNITED: THE I HEART REVOLUTION (STC)
Wed 8:00

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, frightening scenes, violence)
Dolby Stereo Digital, No passes Fri 12:01, 1:00, 1:30, 2:50, 4:00, 4:30, 6:15, 7:10, 7:45, 9:15, 10:00, 10:40

QARNEAU

8712 109 St. 433-0723

THEN SHE FOUND ME (14A)
Daily 1:00, 3:00, 5:00, 7:00, 9:00, 11:00

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. 433-1009

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Thu 1:15, 3:15, 5:15, 7:20, 9:15

SPEEDRACER (PG)
Thu 1:00, 3:45, 6:30, 8:55

BABY MAMA (PG, coarse language, mature themes)
Thu 5:10, 9:10

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Thu 1:20, 3:25, 5:25, 7:25, 9:30

IRON MAN (PG, violence, not recommended for young children)
Thu 1:45, 4:15, 7:00, 9:20

NIMS ISLAND (G)
Thu 1:25, 3:20, 7:15

DUGGAN CINEMA-CAMROSE

660149 Ave. Camrose, 700-008-2144

SPEED RACER (PG)
Daily 7:30; Sat-Tue 1:50

MADE OF HONOR (PG, coarse language, sexual content)
Fri-Wed 7:10, 9:10; Sat-Tue 2:10

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Daily 7:05, 9:05; Sat-Tue 2:05

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Daily 6:45, 9:20; Sat-Tue 1:45

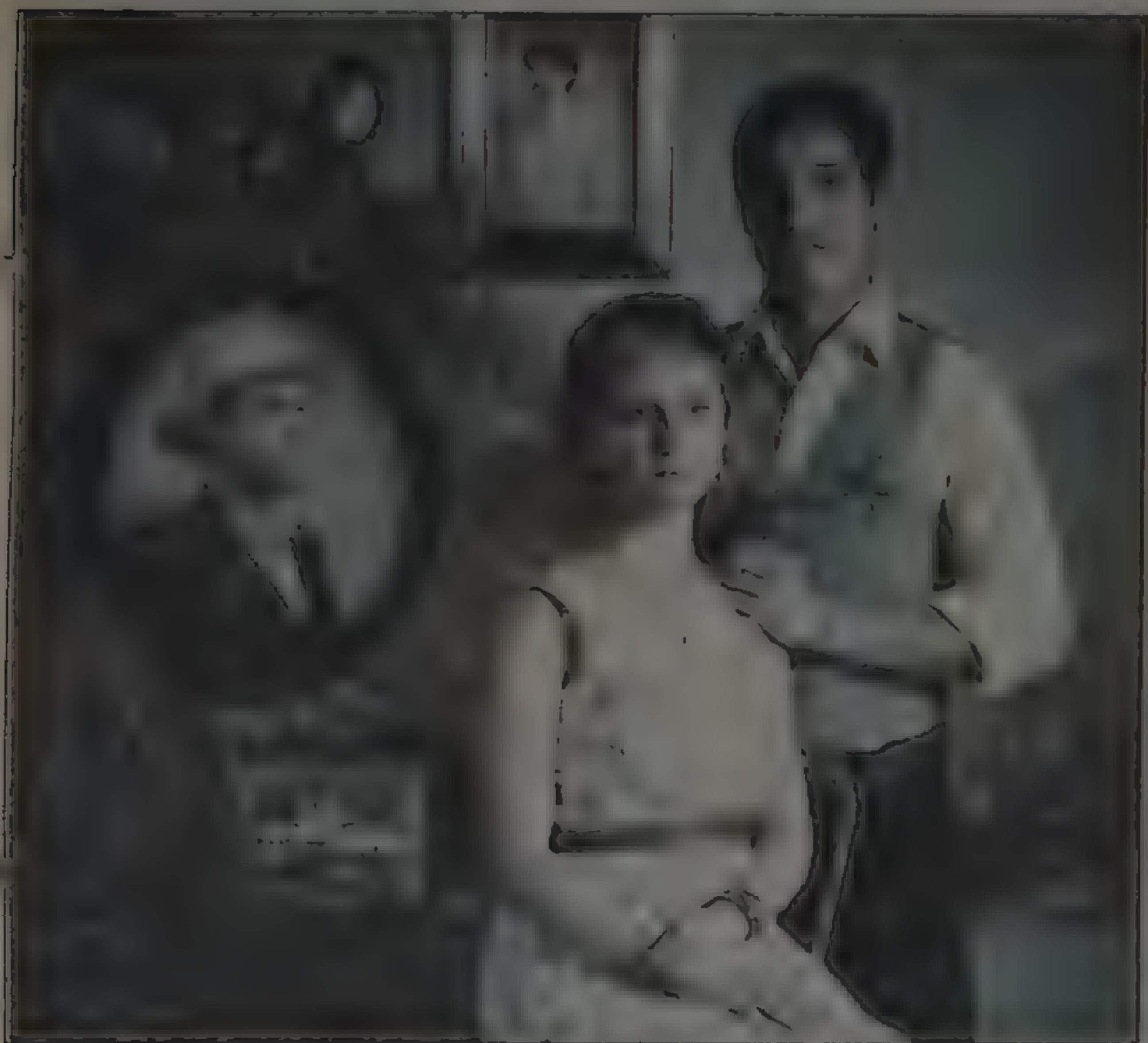
INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, violence, frightening scenes)
Thu 6:50, 9:10

IRON MAN (PG, violence, not recommended for young children)
Daily 7:30; Sat-Tue 1:50

LEUC CINEMAS

700-352-3922

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Daily 7:10, 9:2



Ghostkeeper brings us *Muskeg* pop

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

If knowing about music is like the peak of the Rockies, I'm still in Saskatchewan," laughs Shane Ghostkeeper.

Of course the Calgary-based musician would reach for a geographic metaphor to describe his blossoming practice—the Canadian landscape is invoked throughout *Children of the Great Northern Muskeg*, the debut of the band that bears his name.

"I've worked on my musical abilities to honour the children of the great muskeg," Ghostkeeper states. "I'm a city boy now, and I have all kinds of different songs coming to me, but I wanted to get the 'home' album out first—it's where I started. I love Robert Johnson, because he's so brutally sincere and honest, and he said 'write about yourself and where you're from.'"

And so *Muskeg* rambles around Ghostkeeper's upbringing in a Métis community where the summer night is a perpetual violet twilight, house parties and cruising are entertainment and everyone knows who you are. The record also traces his courtship of bandmate/songwriting partner Sarah Houle, a drummer whose silky vocals counterpoint Ghostkeeper's jumpy rock 'n' roll growl and who he credits with giving him the self-belief and desire to take the idea of making music seriously.

"We're not exactly similar, but we have a very artistic taste—"

PREVIEW

FRI, MAY 16 (8 PM)

GHOSTKEEPER

WITH SMOKEY, PAUL JAMES COUTTS AND CHAINS
TEDDY'S, \$10 (ADVANCE), \$13 (DOOR)

Ghostkeeper offers. "We're going to the same spot, but coming from different angles and approaches. We share the same values from growing up in the north—the fact we come from the same place helps."

IF ALL THIS MAKES *Muskeg* sound Ian & Sylvia-ish, that's a disservice to Ghostkeeper's playful inventiveness—it's hardly a bucolic starry-eyed folk record. Along with Johnson, Ghostkeeper cites Stephen Malkmus as an influence, and Houle's dreamy pop aesthetic contrasts fetchingly with her partner's brassy, shambolic, gritty glam constructions. The addition of veteran Calgarian aural experimenter/multi-instrumentalist Jay Crocker and rock-solid bassist Scott Munroe fills out the sound and pushes the band into wilder territory. The songs are thrillingly energetic, danceable and melodic but constantly threaten to collapse into anarchy, with lyrics referencing classic rock motifs while never eclipsing Ghostkeeper and Houle's own completely original perspective.

"We're participating in modern art. Our intent is to be making modern pop songs—worthwhile, sincere and about where we come from," Ghostkeeper concludes. ▽



Ghost Bees divine meaning in the bottom of the teacup

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

All the rope in the classical world wouldn't have been enough to restrain Odysseus. He would have pulled out the spar and wrecked his ship on the compelling siren songs of Romy and Sari Lightman.

The Halifax-based twins are the heart and soul of **Ghost Bees**, their bewitching warbles animating wildly romantic neo-folktales populated by the kind of characters who could have stumbled out of the Black Forest or been imagined at the terra incognito borderlands of a fanciful map: child brides and vampire lovers, cursed wombs and the wolf-children who founded Rome and ancestors whose spirits linger on, including a tea-leaf reading great-great grandmother.

"She was a survivor of the pogroms in Russia," recounts Romy the elder twin. "It's murky what made her come to Canada. We know very little about her—she didn't even have a name. Her name we know is just 'mother' in Russian."

A true story, an actual person, and by entwining her in their fictions, the Lightman sisters bring their ancestor back to life, more real than she was in their rich family lore.

"I felt a sadness as a kid, sensed an unhappiness running through our family that was ultimately fed to both of us. As a child, it's easy to feel those things passed down, your ancestry and cultural inheritance from another generation," Romy notes. "For myself

PREVIEW

FRI, MAY 16 (8 PM)

GHOST BEES

WITH JANE VAIN & THE DARK MATTER
VELVET UNDERGROUND, \$10

and my sister, we absorb information in the world through stories—that's been our learning style. You instinctively narrate things around you, and these stories become all-consuming, even as they take on different incarnations."

THESE DEEP CREATIVE ROOTS grew into the Ghost Bees' recent debut, named in honour of their foremother's home-ly divination practice: *Tasseomancy*. History and myth meet the made-up in vivid imagery and fluid poeticism, blurring the realms of the real and the imagined. And yet, it stands up as well as the best fiction—a departure that takes us closer to home, with very real and relatable emotions: derailed dreams, survivor's guilt, erotic longing, dread, sorrow, tentative grasps at comfort and safety. Myths for the current moment, evocative enough for the everyday.

The sisters' stories are set to otherworldly gothic folk music, as dark and glossy as obsidian, dodging kitsch. They write separately, coming together to meld voices and instruments, Romy's guitar with Sari's mandolin. In the end, it sounds like they are all singing together, the girls and their instruments, an eerily sweet choir.

"I had a really romantic idea about

what the mandolin sounded like—I thought it was such a beautiful instrument," Sari laughs. "I still have a romantic idea about it. I taught myself to play Eastern European style mandolin—such a pretty sound—and started writing songs."

Tasseomancy evolved over two years, rigourously shaped by the sisters and veteran Haligonian music maker Andy March, who offered to produce their album and release on his Youth Club Records label.

"It took a lot of patience and growth," Romy recalls. "There were many times when it wasn't working, it felt hopeless. We were learning the ropes: how to play shows and music, how to write songs. It wasn't intentional, but we went through many styles before these songs emerged. I think Andy struggled more than I did with how to convey the album. In the end he made it bare, as honest as they were written."

"It's difficult to summarize what the album's about," Sari adds. "The songs are based on different stories and histories—things that had some sort of existence. We're drawn to magic realism, and we incorporate the supernatural and natural, but these were about real experiences. We don't mean to trivialize them by placing them in other realities. I could start writing about a friend and wind up at the Pol Pot regime."

The younger twin concludes, "You peel back layers and find connections, passageways, transitions. It's up to us to interpret them." ▽

There will be chaos

By [illegible] and [illegible] viewweekly.com

There are people who have a really...
And if you walk in it seems like a bum is
there. You would want to clean it up, but if
were to organize it for me, I wouldn't know
... I'd feel naked."

... and musical mastermind
... or hate 'em prog-punkers the
Volta, is explaining his own personal
theory—which goes something like
... just seems to find me, I can't do anything
... it, so I got used to it."

... has sort of been just something that's
wed me, and something that people have
... about me from a distance ... In the end
there's a form that follows chaos, and
... nice has always come out of what's
... and ...

The band's latest album is proof positive of that.
... *Bedlam in Goliath*, while undoubtedly struc-
... (Lopez calls himself "a control freak" and
... gains that, contrary to popular opinion, there's
... free-form jamming on Mars Volta records)
... sounds like, yes, complete bedlam. There's no
... describing the sometimes exhausting, some-
... times thrilling din the band has created. Just play it
... loud and hope your speakers hold up.

But the chaos of which Lopez speaks isn't just
... be found in the music—the man sounds like a
... dangerous person to know. In the last few years
... alone, he and Mars Volta lyricist and singer Cedric
... Bixler-Zavala have had more colleagues and
... friends than they'd like to remember pass away in
... tragic circumstances. The two best known include
... friend and fellow Texan artist Julio Venegas, about
... whose death their first album was written. Jeremy
... Ward, an early member of the band, died of a
... heroin overdose not long after, in 2003.

"I've spoken with a couple of people who
... were masters in different fields like astrology
... and spiritual counsellors and I really like this
... idea that, 'Don't worry it's not your fault. Chaos
... is attracted to you.' Great, so I don't have to
... take the blame for it."

FESTIVAL TROUBLES ...
life has been fraught with dysfunction and disas-
ter as well. Most recently, the recording of *Bedlam*
was a "technical and psychological nightmare",
says Lopez, involving malfunctioning computers,
a flooded studio and an engineer who suffered a
nervous breakdown. For all this, the band blame
a cursed Ouija board called the Soothsayer that
Lopez bought in Jerusalem. Likely story. The Ouija
board tale has been dutifully repeated in the
press, and in the band's official bio, but maybe the
real reason for Lopez's bum luck is less supernat-
ural: maybe he just can't help himself from rock-
ing the boat when seas get a little too calm. After
all, this is a man who broke up his previous band,
At The Drive In, right at the moment that they
were finally getting some steam behind them
after eight long years together. And when asked
about his current artistic fixations, he cites Paul
Thomas Anderson's last film, *There Will Be Blood*—
because he appreciates the way Anderson took
all the artistic trademarks people associated with
him and threw them out the window.

"I felt lucky that it came out when we made
this record, because it seems it has the same
spirit—I don't know quite what that means, but
it gives me the same feeling because of all the
space and sparseness and the score. And it's
inspiring because Anderson completely changed
his shit up. We all thought we knew his finger-
print and all of a sudden he just takes this
gigantic leap, not caring what people are
expecting. People said, 'Oh, I don't like it, it's
not *Magnolia*.' As soon as I heard that, I stopped
what I was doing and me and my engineer went
and watched the movie."



PREVIEW

THU, MAY 22 (7 PM)
THE MARS VOLTA
EDMONTON EVENT CENTRE, \$39.50 (ALL AGES)

And recently, Lopez has been talking about
putting out an acoustic record, certainly a left-
field move for a guy whose fans are used to the
everything and the kitchen sink sonic palette of
the Mars Volta.

"When I say acoustic I don't mean an
unplugged album," he says. "I only mean the
spirit of acoustic music, the feeling it gives you.
It's the same with any influence—it has to come
out with your own fingerprint. Lately when writ-
ing songs I was liking mellower acoustic music,
especially coming out of *Bedlam*."

WHETHER LOPEZ IS marked by the cosmos, or if
he's just a shit-disturber, may be impossible to
know. But whether he's the creator or the victim
of his life's disarray, he's resigned to it—he even
welcomes it, which is a lesson he says he
learned back in the At The Drive In days.

"You know, in our old band, no matter what was
happening or how chaotic it was, I loved every
minute of it. I remember Jim [Ward, cousin of the
deceased Jeremy and now frontman for alt-rockers
Sparta] was always complaining and sad and won-
dering what's going to happen. When I broke the
band up, we had this conversation with him at a
restaurant, and he said, 'I'm just realizing, I never
got to enjoy the group, because I was always wor-
rying about this day, about the end.' And, God, you
know, I never want to live my life like that." ▽

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 DANE GRETZKY
 GORDON THOMAS
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SATURDAY MAY 15 JAYCIE'S BIG NIGHT!
 WITH JAYCIE! DANE GRETZKY!
 GORDON THOMAS! CAMERON SOUND!

SATURDAY MAY 17TH Indie Music Marathon

MURDER, MUTINY & THE ZAZAZA'S
 GREENBELT COLLECTIVE
 THE WIND WHISTLES - OK VANCOUVER OR

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THURSDAY MAY 22 **TURBO**
OMNIS DANCE TOUR
FRIDAY MAY 23 **LOSING DARK A TROPHY LIFE COWBOY & THE PRIZE FIGHTER SANK THIS CITY**

BEYOND THE FALL

RADIO FOR HELP • HOSTILE HERO

FRIDAY MAY 16TH

FRIDAY MAY 16 BEYOND THE FALL
 RADIO FOR HELP • HOSTILE HERO

HOLIDAY SUNDAY MAY 18.08

THE OMGEA THEORY
 SMOOTHRIDE • SONS OF YORK

SUNDAY MAY 18 HOLIDAY SUNDAY!
THE OMGEA THEORY
SMOOTHRIDE • SONS OF YORK

THURSDAY MAY 22 **TURBO**
OMNIS DANCE TOUR
FRIDAY MAY 23 **LOSING DARK A TROPHY LIFE COWBOY & THE PRIZE FIGHTER SANK THIS CITY**

MUSIC WEEKLY

THU LIVE MUSIC

ARTERY Heart of the City Festival fundraiser Martin Kent, The Revtones Pre/Post 7-11pm; \$15 (door)/\$12 (adv at Blackbyrd, Earth's General Store)

ATLANTIC TRAP AND GILL Jason Greeley

BACKDRAUGHT PUB Open stage, 9pm

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude, 6-10pm

DUSTER'S PUB Thursdays open stage, hosted by the Mary Thomas Band, 9pm

HULBERT'S Rob Heath (Hulbert's house concerts), 8pm, \$12 (at ticket/Sourcel)/\$15 (door)

IVORY CLUB Live Dueling Pianos, no cover, 8pm

JAMMERS PUB Thursday open jam, 7-11pm

LE SCOUTS PUB Country Star Search: Preliminary competition, 8-10pm

NEW CITY Love '80s Party with Blue Jay, Naz Nomad, no minors, 8-10pm (door)

LEVEL 2 LOUNGE Dish Thursdays funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garrett, no minors, no cover

MUTTART HALL Piano Concertos: 9am-12pm and 1-30-4-30pm, free

NEEDLE AND HYDE Thursdays: Tony Matterhorn pre-party

HALO Thursdays Fo Sho with Allout DJs DJ Degree, Junior Brown

WAS BAR Thursdays: All out Stevens, 9pm

FOUR ROOMS Christine Schmolke 9pm, \$5

FRESH START Live music Fridays Laure and Bruce Mohacsy, 6-9pm

HULBERT'S PUB Marleigh and Mueller, 8pm, \$10 (door)

JEFFREYS CAFE Lorna Lampman (jazz singer), \$10

MEAD HALL And Powerful, White Summer, Demascus, others; no minors, 8pm, \$10 Youth Emergency Shelter

NORWOOD LEGION Uptown Folk Club open stage, 7pm (door); \$4 (door)/free for members

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SPORTSWORLD Inline and roller skating disco request with a mix, 7pm-12 midnight

STOLL'S Top 40 R&B, 8-10pm, DJ Lora M.

STONEHOUSE PUB Tysin

TEMPLE TG1 Psydays: Techno/Hip Hop, 9pm, DJ Lora M.

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PREVUE / SUN, MAY 18 (8 PM) / MEAT BIKINI / THE ARTERY \$12
 I don't care what the fuck is happening, it's called Meat Bikini. How can you not be there?

NEW CITY Bingo hosted by Dexter Nebula and Anarchy Adam, no minors, 10pm, no cover

ON THE ROCKS Bad Judgement with DJ Shawmbis, 9pm

PAWN SHOP Beyond the Fall, Radio for Help, Hostile Hero, 9pm, \$10

STARLITE ROOM Nightwish, 8pm, sold out

STEEPS-OLD GLENORA Kaley Bird, 8-10pm, no cover

TEDDY'S PALACE Birch Heart presents Ghostkeeper, Smokey and Paul James Coutts, Chains, 9pm, \$10 (adv at Blackbyrd, Megatunes, Luten)/\$13 (door)

VELVET UNDERGROUND DJ Degree, DJ Generic, 9pm, no cover

WATERGATE Thursday: Mushroom Afterparty featuring Kristoff Brian Jameson, Impnotic, surprise guests, 2-7am; \$10 (with Infected Mushroom Stamp/Wristband)

O'BRYNE'S McKeever's Crossing

ON THE ROCKS Bad Judgement with DJ Shawmbis, 9pm

PAWN SHOP Beyond the Fall, Radio for Help, Hostile Hero, 9pm, \$10

STARLITE ROOM Nightwish, 8pm, sold out

STEEPS-OLD GLENORA Kaley Bird, 8-10pm, no cover

TEDDY'S PALACE Birch Heart presents Ghostkeeper, Smokey and Paul James Coutts, Chains, 9pm, \$10 (adv at Blackbyrd, Megatunes, Luten)/\$13 (door)

VELVET UNDERGROUND DJ Degree, DJ Generic, 9pm, no cover

WATERGATE Thursday: Mushroom Afterparty featuring Kristoff Brian Jameson, Impnotic, surprise guests, 2-7am; \$10 (with Infected Mushroom Stamp/Wristband)

BUDDY'S We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm

EMPIRE BALLROOM 70s progressive rock, disco, and electronic indie with Joel Rebok

EMERALD'S Thursdays: Playing the best in country

FUNKY BUDDHA (WHYTE AVE) Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

FRI LIVE MUSIC

ARTERY Zune and Vice present the Wicked Awesomes, 9pm, no minors

ATLANTIC TRAP AND GILL Jason Greeley

AXIS CAFE Friday Live Music Nights in the Metro Room: Lisa Evangelos 9pm

BLUE CHAIR CAFE Automataworld

CARROT Open mic Saturdays, 10pm

CASINO EDMONTON (pop/rock)

CASINO YELLOWHEAD (pop/rock)

EARLY STAGE SALOON Live Music: House favorite Yonder with Winston Quek, 8-10pm, \$12 (adv at TIX on the Square)/\$15 (door)

HULBERT'S AJ Brant, 8pm, \$10

JAMMERS PUB 3-7-30pm, country/rock band

J AND R BAR AND GRILL Live Music: Mr. Lucky, 9-10pm

JEKYL AND HYDE Headliners (pop/rock), 9-10pm, no cover

JEFFREYS CAFE Lorna Lampman (jazz singer), \$10

MEAD HALL City of Sails, U Sheep, The Special Guest Wasteland, Astave, no minors, 8-10pm, \$10 (adv at TIX on the Square)/\$15 (door)

NORTHEAST LIONS SENIOR CENTRE Live Music: House favorite Yonder with Winston Quek, 8-10pm, \$12 (adv at TIX on the Square)/\$15 (door)

O'BRYNE'S Saturday afternoon 9pm, \$5

ON THE ROCKS Bad Judgement with DJ Shawmbis, 9pm

PAWN SHOP Beyond the Fall, Radio for Help, Hostile Hero, 9pm, \$10

STARLITE ROOM Nightwish, 8pm, sold out

STEEPS-OLD GLENORA Kaley Bird, 8-10pm, no cover

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VELVET UNDERGROUND DJ Degree, DJ Generic, 9pm, no cover

WATERGATE Thursday: Mushroom Afterparty featuring Kristoff Brian Jameson, Impnotic, surprise guests, 2-7am; \$10 (with Infected Mushroom Stamp/Wristband)

PREVUE / THU, MAY 22 (8 PM) / LE MYSTERE DES VOIX BULGARES / MYER HOROWITZ THEATRE \$29 - \$37.50
 More Bulgarian than DJ! A \$!

TEMPLE TG1 Psydays: Techno/Hip Hop, 9pm

URBAN FRAT Funk, 8-10pm, DJ Lora M.

WAS BAR Thursdays: All out Stevens, 9pm

WAS BAR Thursdays: All out Stevens, 9pm

GINGER SKY Tony Matterhorn, \$10 (adv at Vince, Bomb Squad, Snowball, Hi-Roller, Tam Tam, Lil Philly)

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Travy D, no cover before 10pm, \$5 (after 10pm)

LEVEL 2 LOUNGE Hypnotic Friday Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuze

NEW CITY SUBURBS Thursdays: Playing the best in country

NEW CITY Friday Night Freak Out: rock/roll/punk/rock/anything/anything with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting), 9-11pm

OVERTIME Thursdays: Playing the best in country

SAT LIVE MUSIC

ATLANTIC TRAP AND GILL Jason Greeley

AXIS CAFE Friday Live Music Nights in the Metro Room: Lisa Evangelos 9pm

BLUE CHAIR CAFE Automataworld

CARROT Open mic Saturdays, 10pm

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WATERGATE Thursday: Mushroom Afterparty featuring Kristoff Brian Jameson, Impnotic, surprise guests, 2-7am; \$10 (with Infected Mushroom Stamp/Wristband)

5

05/16 UNION EVENTS PRESENTS
NIGHTWISH

05/17 OH SNAP PRESENTS
DAVE NADA / TITTSWORTH & DEGREE / ALL OUT DJS

05/20 UNION EVENTS PRESENTS
LADYTRON DATAROCK

05/22 UNION EVENTS PRESENTS
SAINT ALVIA CARTEL

05/23
STONE IRIS & JON AND ROY REBECCA HIGGS

05/24 UNION EVENTS PRESENTS
ARCH ENEMY

05/25
BLUSH CONNECTION LAUNCH PARTY
GIRL BANDS / DJS / ART SHOW

05/26
BATTLES

05/29 LIVENATION PRESENTS
KATHLEEN EDWARDS JUSTIN RUTLEDGE

06/03 UNION EVENTS PRESENTS
MINDLESS SELF INDULGENCE

06/06 UNION EVENTS PRESENTS
REZX VIP PARTY

06/07 UNION EVENTS PRESENTS
ISLANDS 2 SHOWS

06/11 TELETOON STARS & ROCK ICONS
SONS OF BUTCHER
WITH THIS

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ALL EVENTS 18+ • DOORS AT 9PM

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ELECTRIFIED DUBWISE DANCE ROCK BOOTY BASS MASHED UP PARTY RIDDIMS

T.G.I. PSYDAYS
WITH THE TECHNO HIPPIY CREW
RESIDENTS SPACE AGE, PSYCOSMIC & WAV OCCUPATION

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05/16 RECTANGLE ARTIST FROM CALGARY
JANE VAIN & THE DARK MATTER *aka GHOST BEES*

05/17
THE END CREDITS
BRAZILVILLE / GHOST HOUSE / MATTRESS

05/23
RIFF RANDELS
THE BLAME-ITS & OLD WIVES

05/24
OH SNAP!

05/30
F & M
WITH BEIJA FLOR

06/06
DREAMSPEAKERS CONFERENCE

06/07
THE WHITSUNDAYS & THE FAUNTS

06/10 UNION EVENTS PRESENTS
SEA WOLF

06/13 CD RELEASE!
THE BENDERS
THE GRAVE MISTAKES

06/14
PAUL JAMES COUTTS & CHAINS
WOMEN & MT. ROYAL

06/20
GRAND THEFT BUS
TEAM CAPTAIN

06/21 EDMONTON INT. JAZZ FESTIVAL PRESENTS
OUT TO LUNCH

THE WILD CITY
LIVE MUSIC FROM THE
LIVE MUSIC FROM THE
LIVE MUSIC FROM THE

THE WILD CITY
LIVE MUSIC FROM THE
LIVE MUSIC FROM THE
LIVE MUSIC FROM THE

Rising Down gets up on Billboard

MUSIC BACKLASH BLUES

The Roots has been at the forefront of the conscious rap scene for 15 years, trading on a streetwise, literate perspective (creating the Okayplayer collective in the process) with a malleable jazz band as a replacement for static beats. Led by vocalist Black Thought (nee Tariq Trotter) and drummer/spiritual leader Ahmir "Questlove" Thompson, the group in recent years has been pinned to grandiose ideas that have made for less than massive sales. From *Phrenology* to *The Tipping Point* to *Game Theory*, these wordy, occasionally literary, referential album titles have led to relatively minor success in the shadow of the group's commercial breakthrough, 1999's *Things Fall Apart*. It seems the darker that the Roots goes thematically, the less the audience can associate with the group. With its 10th effort, *Rising Down*, the

Roots has made a politically charged, hard driving rap record while maintaining a pop sensibility, making for a promising Billboard chart entry (number 6 with 54 000 copies sold) as well as a challenging listening experience.

The band has reached its darkest corners with a strange approach that deviates from the typical Roots formula. One noticeable trend is a lack of Black Thought, as he trades verses with a surprising 10 other rappers, including Common, Talib Kweli, Mos Def and Styles P. The main theme of the album seems to be the black identity in a remarkably fallible political climate. "Drinkin' on Old English brew and whatever they think we do" is a line by Dice Raw on "I Will Not Apologize" and it encapsulates the fear of the Roots crew: that the unfair perception of commercial rap and black media by other races will create more negative stereotypes of black people in general.

ANOTHER RECURRING THEME is the historical relevance of the group. "@ 15" is literally Black Thought convincingly rap-

ping a cappella at that age, making for a clever juxtaposition with the next track, "Pure Rhyming Clinic" called "75 Bars" (Black's Reconstruction). This particular, composed of a sinister, snarling synth-bassline, makes one wonder why so much outsourcing happened with this album, because Thought is obviously in top form. The album also opens and closes with tracks traced to 1994 career "The Pow Wow," with the first being an intensely stressful phone argument between the band and the second an amicable freestyle session.

The album's production is futuristic and vaguely apocalyptic. Questlove references *Blade Runner* when describing the album and that comparison holds up, with distorted vocals, mechanical drums and intentionally jarring shifts (two skips with "Unwritten" in the title that end before completion) paramount on the record. Perhaps the record buying public is interested in music it can relate to, music that attempts to analyse today's problems in a constructive way that the political sector refuse to do. ▽

LIVE MUSIC

BLACK DOG FREEHOUSE Sleeman
Middie, soul, funk, blues, reggae, R&B, jazz

IVORY CLUB Open mic Mondays:
Acoustic and electronic, 8pm

LB'S PUB Open Stage w/ Shaved
Posse hosted by Ken, Fred, Gordie
and Matt, 9-12:30

MEAD HALL Derelict, Adohye,
Vivisect, others; no minors; 8pm
(door); \$10

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time
fiddle jam hosted by the Wild Rose
Old Time Fiddlers Society, 7pm

TUE LIVE MUSIC

DAVID (JASPER AVENUE) Open
stage with Chris Wynters

JUBILEE AUDITORIUM Diana Ross;
8pm, tickets at TicketMaster

LEGENDS PUB Tuesday open jam
hosted by Gary Thomas

O'BYRNE'S Tuesday night Celtic jam
with Shannon Johnson

FUNKY BUDDHA (WHYTE AVE) Latin and Salsa music, dance lessons
8-10pm

GINGERBREAD Tuesdays:
Reggae music with Bomb Squad;
11-12:30am, Mugs, 10000

RED STAR Tuesdays, Experimental
Indie Rock, Hip Hop, Electro with DJ
11-12:30am

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular
house beats with DJ Kevin Wong

SPORTSWORLD ONLINE AND ROLLER SKATING DISCO Top 40
request with a mix of retro and disco;
7pm-12 midnight

PLEASANTVIEW COMMUNITY HALL Acoustic Blues jam are
sponsored by the Northern Reggae
Circle Music Society every
Wednesday evening

ROCK PINE AND GRILL Acoustic
open stage, 9pm-1am

ROYAL ALBERTA MUSEUM CAFE Live from the Museum every Wed
until June 4. The Vibe Sisters, V.L.
Myrol and Mike Saraya Top main
jam; \$10 at the Museum

STEEPS TEA LOUNGE Open mic
(acoustic) every Wed

VELVET UNDERGROUND 7-11
Style Wednesdays: Open mic, hip
hop; 8pm; \$5

WILD WEST Kory Wlos

DJS

BACKROOM VODKA BAR Deep
House, Soul, Funk, R&B, Reggae,
Jazz, Hip Hop, 10000

BANDS OF THE FUTURE Acoustic
Jamming with DJ Honey

BLACK DOG FREEHOUSE 1st
Floor: Glitter, Guich, Wednesday, B.
Rides... Worst Wracks... 11pm-1am
every Wed with DJ Buster F...
No cover, live music on a small
Woottop RetroActive Radio
Alternative '80s and '90s. Plus
New Wave, Garage, Brit, Mod, Punk
and Roll with DJ Cool Joe

BUDDY'S Hump day with DJ Seany
8pm

EDMONTON EVENT CENTRE
Nu-Contrast, Jazz and Cashy, Good
Elements & Konflikt, 9pm-2am
at TicketMaster

ELITE LOUNGE Acoustic
Jamming with DJ Honey

FOX Wind-up Wednesday's R&B
hiphop reggae and soul
with InVincible Tour it's weekly
guest DJ

LEGENDS PUB Hip hop/R&B with
DJ Spincycle

NEW CITY LOUJID LOUNGE
Acoustic Jamming with DJ Honey

NEED DIAMONDS Acoustic
metal every Wednesday

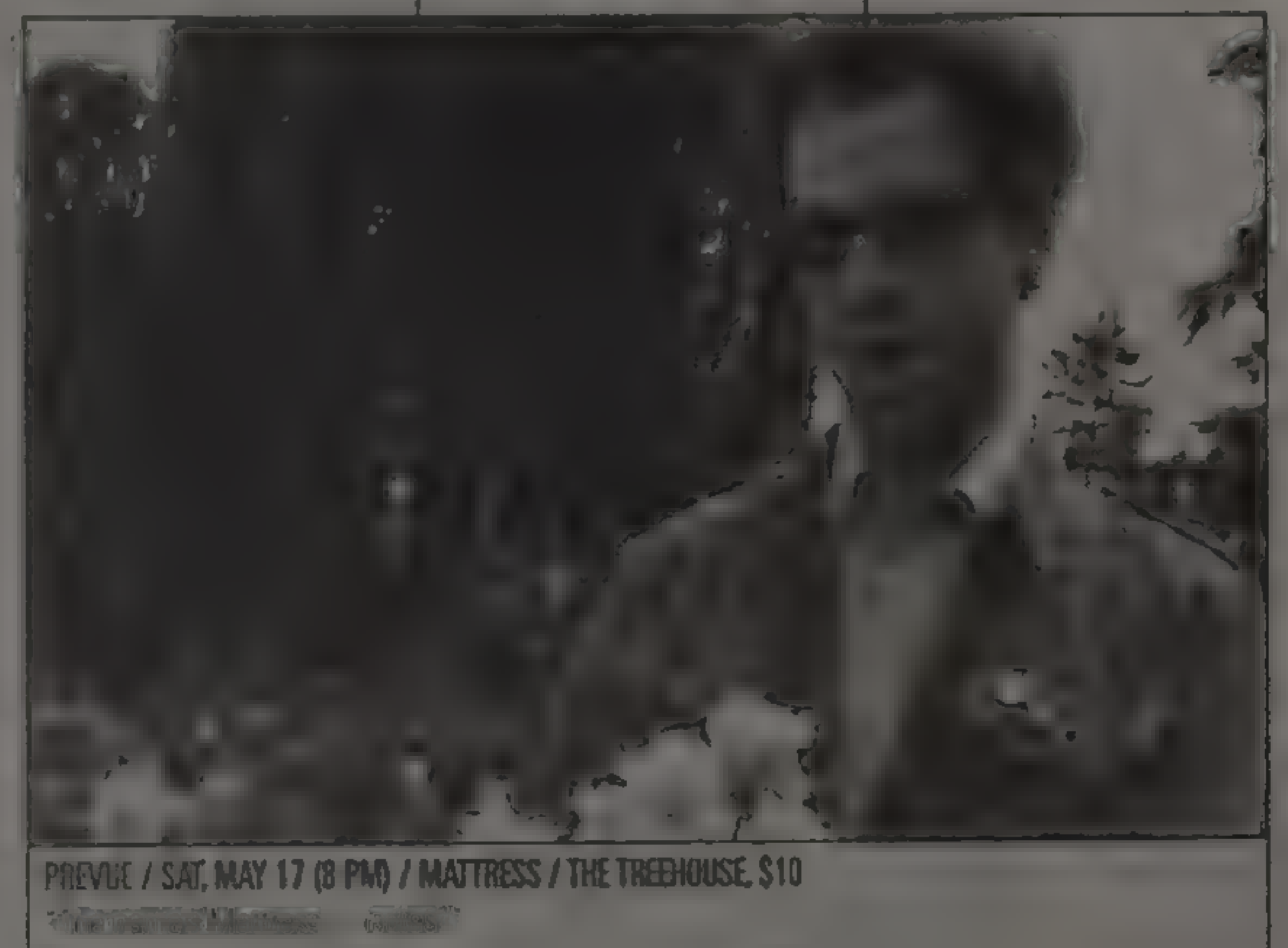
RED STAR Acoustic
Jamming with DJ Honey

STARLITE ROOM Acoustic
Jamming with DJ Honey

STULL'S Acoustic
Jamming with DJ Honey

WUNDERBAR Acoustic
Jamming with DJ Honey

Y AFTERNOON Acoustic
Jamming with DJ Honey



PREVIEW / SAT, MAY 17 (8 PM) / MATTRESS / THE TREEHOUSE, \$10

ROSE BOWL MONDAY JAM
Legendary Rose Bowl Monday Jam
hosted by Sherry-Lee Wisor/Mike
McDonald (alternating) 9pm-12am

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

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Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

PAWN SHOP Stephen Kellogg and
the Sucks (Derek Anderson and the
Guaranteed) 9-11pm, \$8

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
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SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

SHERRY-Lee WISOR Acoustic
Jamming with DJ Honey

WED LIVE MUSIC

EDDY SHORTS Acoustic blues
with Dr. Blues, 8-10pm

MODERNA Acoustic
Jamming with DJ Honey

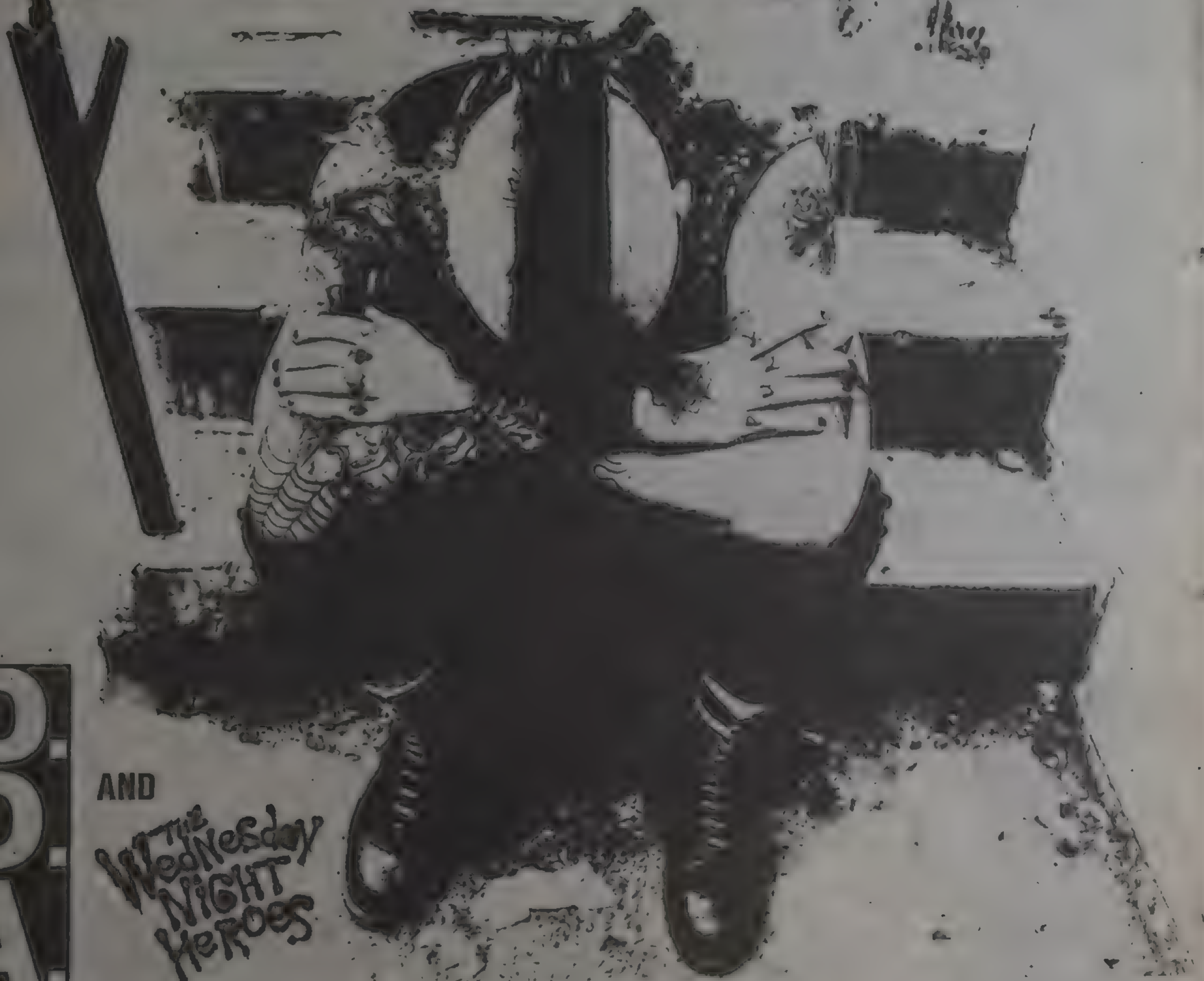
MODERNA Acoustic
Jamming with DJ Honey

MODERNA Acoustic
Jamming with DJ Honey

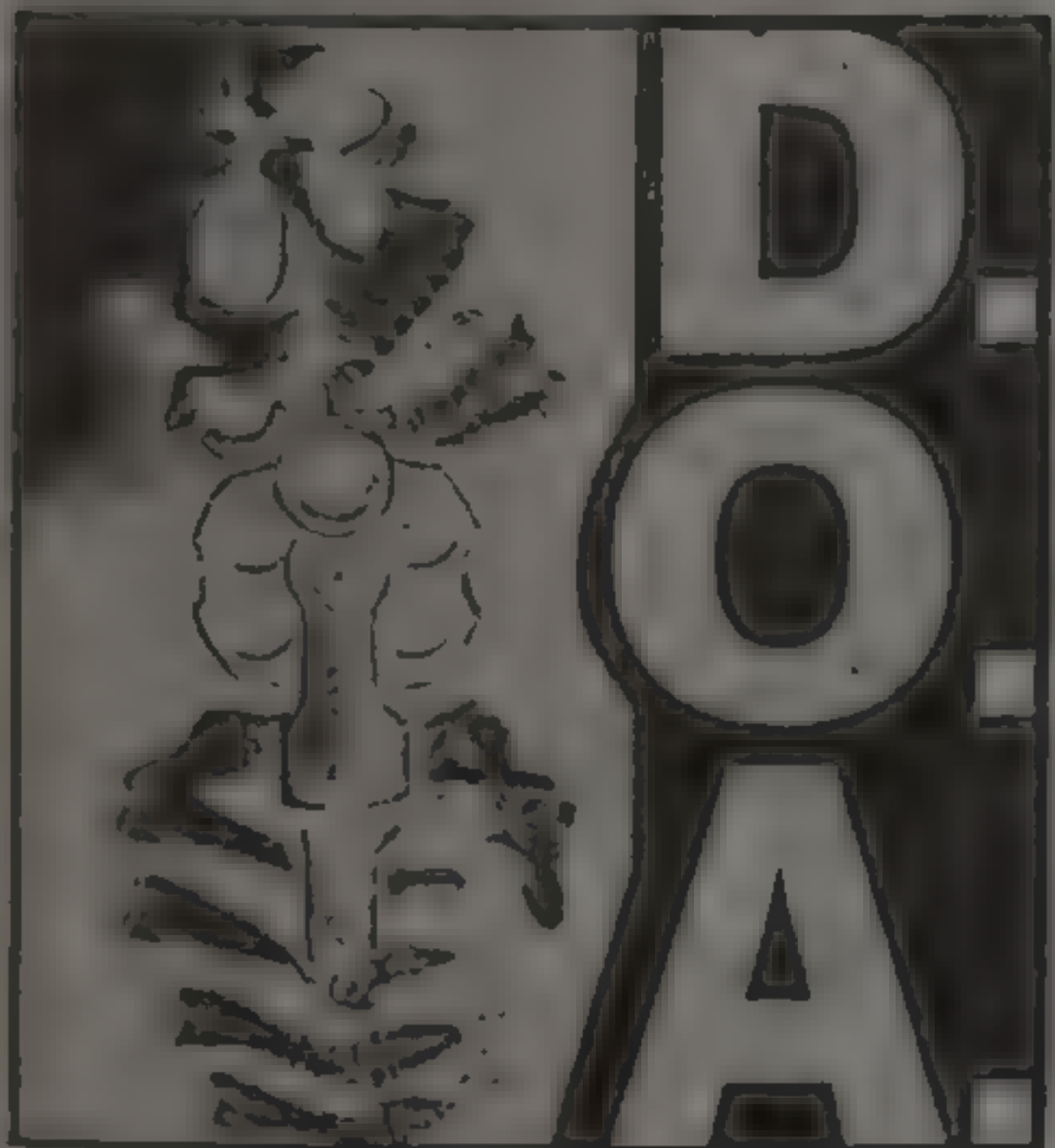
MODERNA Acoustic
Jamming with DJ Honey

MODERNA Acoustic
Jamming with DJ Honey

RANICID



WITH
GUESTS



AND

The
**Wednesday
Night
Heroes**

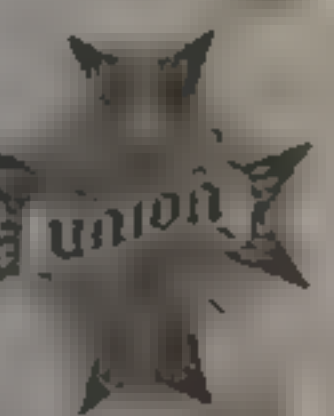
SEPTEMBER 8 - SHAW CONFERENCE CENTRE

TICKETS ON SALE SATURDAY MAY 17 AT 10 AM - DOORS 7 PM - GENERAL ADMISSION - ALL AGES

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ALSO AT ALL TICKETMASTER OUTLETS, MEGATUNES, BLACKBYRD, FS (WEM) AND FREECLOUD

102.9
modern rock



JUST ANNOUNCED - TICKETS ON SALE FRIDAY

JUST ANNOUNCED - TICKETS ON SALE SATURDAY

CRASH PARALLEL

WITH GUESTS

FRIDAY JUNE 20

THE PAWN SHOP

DOORS 8 PM - 18+ ID REQ.

TICKETS ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

VUE

THE SAINT ALVIA

MAY 22

VELVET UNDERGROUND

DOORS 8 PM - 18+ ID REQ. - TIX ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

VUE

COHEED AND CAMBRIA

WITH SPECIAL GUEST
BARONESS
Pride Tiger

BOSS
BOSS
modern rock

VUE

FRIDAY MAY 23 - EDMONTON EVENT CENTRE

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, - BLACKBYRD, FS (WEM)

BATTLES

MAY 28

STARLITE ROOM

DOORS 8 PM / 18+ ID / TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

VUE

ISLANDS

JUNE 7

STARLITE ROOM

TWO SHOWS!

ALL AGES - DOORS 8 PM

NO MINORS - DOORS 9 PM

TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

VUE

VUE

MOTION CITY SOUNDTRACK

WITH THE SPILL CANVAS
AND SING IT LOUD

EARLY SHOW - DOORS 5:00 PM - ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

VUE

VUE

VUE

ARCH ENEMY

MAY 24 - STARLITE ROOM

DOORS 8 PM - 18+ ID REQ. - TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

VUE

VUE

MAY 26 - EDMONTON EVENT CENTRE

DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

SEA WOLF

JUNE 10

VELVET UNDERGROUND

VUE

VUE

face to face

JUNE 20 - EDMONTON EVENT CENTRE

VUE

VUE

DOORS 7 PM - ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) AND FREECLUB

ALSO AVAILABLE ON ticketmaster.ca 451-8000

Ladytron holds a slayerfest in Madrid

Ladytron has just gotten off the plane at the Forward Festival in Madrid when band member Daniel Hunt takes the phone for an interview. A not-so-subtle mixture of adrenaline and alcohol crackle from the dressing room through the phone. Despite having to take the stage at 8 pm in a city that doesn't even consider a party until midnight, despite having to conduct an interview immediately after a show, Hunt is friendly and talkative in his Liverpudlian way. The Englishman has every reason to be. The band's fourth album—*Velocifero*, set for release in June—is one that he says is his favourite and has already caught the attention of fans over the internet.

"We've been touring the last record over two years, you know, so actually playing brand new songs and seeing the response—because we're playing it now, and the record's not out yet—people have obviously heard with leaks or with MySpace or whatever, but it's just cool," he says over the background cacophony. "To play 'Ghosts' or 'Runaway' and see people singing along when the record's not released yet. It's cool. That's exciting."

WHILE AT THIS POINT in Ladytron's career, and with the technical know-how of its members, the band is fully capable of achieving the kind of sound



Stephane Gallais

PREVIEW TUE, MAY 20 (8 PM)
LADYTRON
WITH DATAROCK
STARLITE ROOM, \$25

it aims for, *Velocifero* also saw the guidance of some accomplished producers, including Alessandro Cortini (Nine Inch Nails). The album's harder edge might lead to assumptions that it was Cortini's hand that led the quartet—rounded out by Reuben Wu, Helen Marnie and Mira Aroyo—into the rockier caverns of its sound.

"You see the name [Alessandro Cortini] and you see what he's done, and people would make an assumption about what his contribution would be. He added a lot more of the kind of spectral synthy layers. He wasn't really doing hard stuff," Hunt explains. "Real-

ly, we produce the album, but we work with these people because of the collaboration ... you know, something else could come from it. And what Alessandro brought was really nice layers of ear candy, rather than the hard stuff. The hard stuff was just what we were doing, you know."

The hard stuff isn't the only progression fans will find on the album. Hunt has also gone from doing the odd background vocal to singing a track with Marnie. Although it all happened quite by accident, the effect is haunting.

"My friends are, like, 'Oh God, I've never heard him sing before.' You know what I mean? Everyone's a little bit freaked out by it. I suppose it's the first time anyone's actually noticed."

"It was right for this. I put down the guide vocals for it—this was when Helen was away on holidays. When she came back, she did her layers and then we kind of just chopped between them and it worked, so we kept it."

In the end, the interview is cut short, with decidedly English apologies. The party in the room around him is heading out for an important bite before a night on the town.

"What a minute, there's absolutely stupidity going on around me. I hope this isn't picking up on the tape," Hunt laughs. "Everyone's evacuating the dressing room. It's getting to be a killing fields right now."

And with that, Ladytron heads out to slay Madrid. ▽

2007 EDMONTON
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THE WHEAT POOL

THE COCKATOO

MIKE McDONALD BROADBAND

MAY 18

8PM-12AM

5

SLEEMAN 50 PILTS - 93

SLEEMAN HONEY BROWN - 94

SLEEMAN ORIGINAL DRAUGHT - 94

NEW CITY COMPOUND.COM

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TEENAGE HEAD

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doors 7pm

TUES JUNE 3RD

UNDERGROUND

COMEDY NIGHT

alberta's funniest comics!!!

full table service!!!

THUR JUNE 5TH

NO MINORS

SUMMERLAD

DOORS 8PM

WITH GUESTS

HEY WILMA, LETS GO DOWN TO NEW CITY TONIGHT.

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We sing about girls, beer, cars, parties, all the good stuff that's fun.

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with LET'S DANCE

Advance Or Available At New City, MegaTones, Frecloud, Blackbyrd and Mars & Venus!!!

No Minors. Doors 8pm. www.newcitycompound.com

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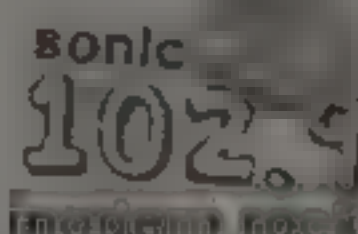
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WITH SPECIAL GUESTS
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EDMONTON EVENT CENTRE
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JULY BLACK

THE JULY BLACK EXPERIENCE

with special guest *George*

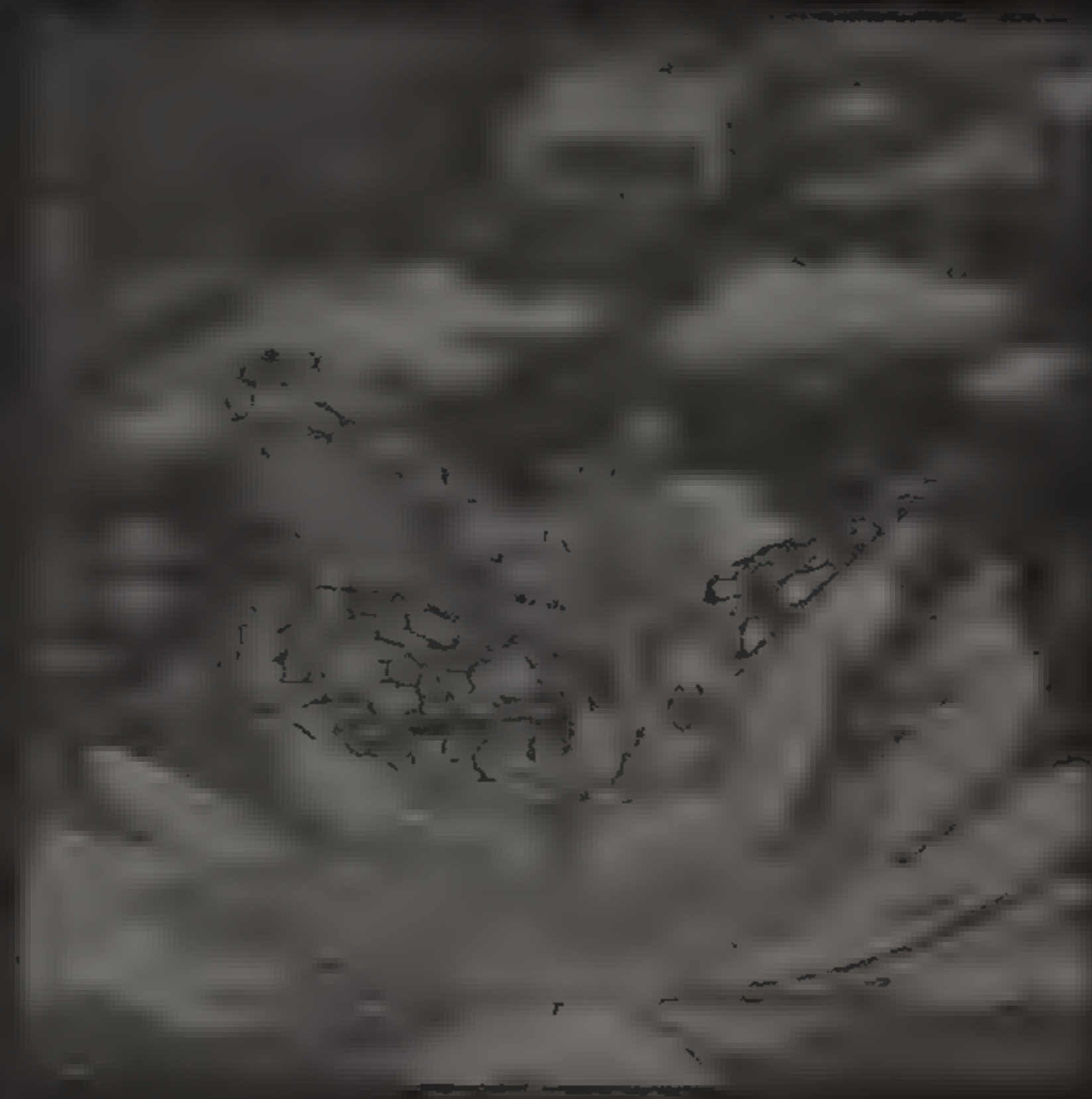
May 21

Myer Horowitz Theatre

Tickets also at the door



THE MADSVOLTA



MAY 22

EDMONTON EVENT CENTRE

GENERAL ADMISSION

RUSH MAY 27 | REXALL PLACE • KATHLEEN EDWARDS MAY 29 | THE STARLITE ROOM • THEORY OF A DEADMAN JUNE 13 | EDMONTON EVENT CENTRE



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DOORS PLASTIC ONO BAND

...the most interesting parts of the disc are those where the band's engineer, Bruce Botnick, sits at a mixing desk, pulling specific parts out of the mix to recreate Morrison's crooning vocal on "Crystal Ship," or where drummer Clemensmore plays the bossa nova that he used for "Break on Through" coupled with Manzarek demo keyboard bass and organ riffs that added to the tune. Running theme throughout is the way the young band found its sound through stealing and altering bits of other songs to mould with Morrison's raw lyrics and structure. Here's the Paul Butterfield blues guitarist Robbie Krieger says he

used as a jumping off point in "Break on Through" and the guitar line in "Soul Kitchen" that he says was his attempt at simulating a James Brown horn section.

In contrast to the Doors' episode, the DVD delving into Lennon's Plastic Ono Band is more freeform, as it tries to examine an artist who was not at the beginning of his career, but rather in the midst of a transformation as he left the Beatles behind and tried to create an album that captured where he was after Beatlemania was all over—at least for Lennon himself.

Unfortunately, there's too much seemingly blind praise of Lennon's absolute genius—from his widow, Yoko Ono, his drummer in both the Beatles and the Plastic Ono Band album, Ringo Starr, and others—and too little actual analysis of the music.

Ono is particularly difficult here, spending much of her time on screen insinuating that Lennon was being held back by the Beatles, and more specifically by his loyalty to the other members and what she says was his reluctance to spoil their success in the interest of his own artistic fulfillment. While allegations like that may make for a tabloid-like viewing experience, what is missing is the other side of the story, and that holds true with much of what is here—such as the claim that co-producer Phil Spector didn't actually do any production on the album.

Which is a pity, because this could have been an interesting look inside an album that was a struggle for Lennon to make in the shadow of his past—as he tried to escape from that shadow, in fact. The DVD ends up coming across as little more than the recollections of those involved with the album, along with statements by a few who weren't. It's too bad that the program doesn't spend more time in the studio, as has been the custom with the Classic Albums series, taking the songs apart and building them up again piece by piece, providing some audible evidence of just what the album is made of. There are a few of those moments to be found here—Lennon's solo vocal track of impassioned screams at the end of "Mother" is one of them—but not enough to offset the hearsay nature of the rest of the episode. **V**

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JUN 13: THEORY OF A DEADMAN

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Unchain that melody, dum-dum

EDEN MUNRO / eden@vancouverweekly.com

You might think that music is all about, well, the music. That line of thought does make sense—until you start considering that an artist just might have a brand new album that she might want to get the word out about, or maybe she'll be playing a gig and wouldn't mind tipping off the public so that there are more people in the audience than just her friends. That's when musicians start doing interviews and letting everyone know just what's on their mind, hopefully striking a chord that intrigues a few people just enough that they dig a little further and become a fan of—you guessed it—the music.

Of course, not everyone likes to do interviews. Just this week alone, one band blew off its interview with *Vue* and another was out on tour and couldn't be reached in time to make deadline. But, at the other end of the spectrum is **Jully Black**. When she picks up the phone, she's already been doing interviews for a little while—almost 10 hours, in fact. Still, she's happy and game for another round right at the end of a long haul, admitting that she's tired, but not tired of talking. Instead, she says, she's simply grateful that she has the opportunity to tell her story and get it out there for people who just might be interested in it. To Black, the music and the interviews are just different sides of the same coin.

"The beauty of a song, obviously is you get melody and harmony and then you get music and you get repetitions—a little bit through osmosis you may know how my heart was broken," she explains. "But a lot of times, as a fan of reading material, you read a good interview and you

PREVIEW

WED, MAY 21 (6:30 PM)
JULLY BLACK
MYR KIMBLETT / MAY 21, 2009

feel like you know the person a little more and you want to inquire a little more. Often you may not get that in a song—you like the song, 'Woo-hoo,' but do you really feel like googling or youtubeing, going that extra step?

"The music is almost like the symptom of the person," she adds, "so it's like, 'OK, well, let me get to the root of where the music really comes from.'"

SO, WHERE DOES Black's music come from, then? Well, she says that it's been a long time coming—she started writing songs when she was 11 years old, although she's quick to point out that those early pieces weren't necessarily very good. And, she adds, to this day she'll throw out a song that she doesn't feel is strong enough.

"For me, for maybe every six songs, seven songs, I do one really good one," she explains. "Maybe I'm hard on myself, but to me that's how I was able to get strong enough songs that will appeal to everybody—I just keep writing. It's got to wow me out of the gate. Even if it's not lyrically, the melody's got to wow me."

Black then quickly laughs that she can occasionally wow herself, only to play a song for her producer or her mom and receive a lukewarm response, sending her back to work.

"Remember the Great Gazoo in *The Flintstones*?" she chuckles. "I have a couple of those people in my life that call me dum-dum every so often."



Ivan Ols

They keep it real with me."

But, while Black welcomes a little feedback, she doesn't let anyone else's opinions rule her day. As she says, music is a subjective thing that is wide open to interpretation. So when it comes down to writing songs, Black does her best to come up with strong tunes that stick in hers and her listener's minds.

"Sometimes I pick up my guitar—I play well enough to write songs, so I do it that way—but often I'll be in my car and a melody will come. Now I have a dictaphone, but before I used to call my answering machine and sometimes when I forget it I still call my answering machine and sing on there. Lyrics are the last step—it's all about melody for me first, because most people will hum along before they can even sing along."

"Why ruin a strong melody with weak words." ▽

PREVIEW
FRI, MAY 22 (7 PM)
ELEPHANT

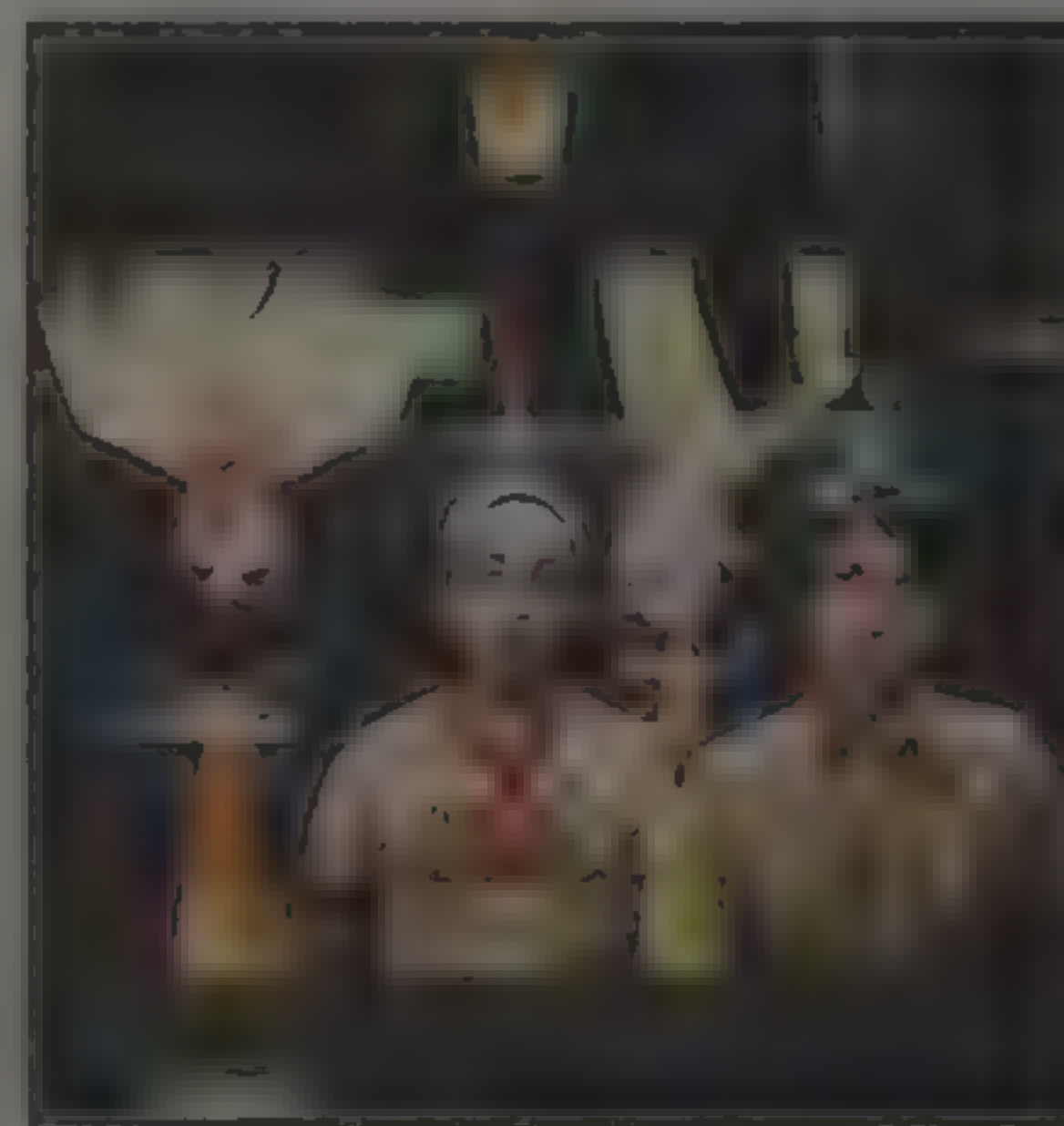
WITH SHAD, MATTHEW JOHNSTON
AVENUE SKATE PARK, FREE (ALL AGES)

BRYAN BIRTLES / bryan@vancouverweekly.com

Everyone knows someone who has had an experience with cancer and everyone knows what a shitty deal cancer is, but something that often gets overlooked is the fact that young people are highly susceptible to certain forms of cancer, and suffer from the malady to an unacceptable degree. Thankfully, there are people spreading the word and getting the information about prevention out to young people in innovative ways.

One of those ways is Skate 4 Cancer, a project started by Rob Dyer, who first skateboarded from LA to Toronto, and this year will skateboard from Toronto to Halifax raising money and awareness along the way. At some point, Dyer began holding benefit concerts in Toronto and soon a benefit tour will reach Edmonton featuring up-and-coming Toronto band Elephant.

"We've known Rob Dyer for a while as friends and he's been doing the Skate 4 Cancer thing for quite some time and we've been fortunate enough to play on some shows in Toronto and we're really fortunate to get called on to go on the tour with him and promote a preventative lifestyle and cancer prevention," explains



singer Matthew MacInnis, before going on to explain how an S4C show differs from a normal gig. "Matthew [Johnston, another act on the tour] and Dan [Tal] in our band do a talk between one of the sets just to make everybody aware of different forms of cancer and early detection and cancer prevention and those kinds of things, and Rob gets up there and does a talk as well."

"They talk about how to do breast self examinations, talk about testicular cancer, melanomas, and also talk about second hand smoke and lung cancer, stuff that really affects young people because it's really a movement that's aimed at young people because, when you're young, cancer can seem like something that affects your parents or your grandparents but you don't realize that it can have such an impact on peo-

ple of a young age, particularly breast cancer and testicular cancer which can manifest themselves pretty early."

Elephant's lush and orchestral indie rock will gain the band plenty of new fans as it makes its first jaunt across the country. The group's new album took two years to complete, and sounds all the better for it with its complex arrangements and symphonic flavour. In fact, it almost sounds too good, and completely impossible to pull off live.

"We do some tracking with some of the strings which we can't pull off live at this point," explains MacInnis. "It's not stuff that's completely outrageous and looks ridiculous—I don't think—but we try to play as many of the parts as we can and the guy who plays keys can run some of the parts through that, but we do have some bottom end tracking as well."

It being Elephant's first major tour, the whole band is pretty excited to get out on the road and see more of the country than just Ontario's "Golden Horseshoe."

"We've mostly just been in southwestern Ontario and Toronto so it'll be our first time going across the country—anywhere that isn't London or Toronto it's our first time, actually," laughs MacInnis. "It's been fun—we've gotten some really warm receptions and hospitality. We're on the East Coast right now so it almost goes without saying that people have been really hospitable and kind." ▽

LIVE NATION

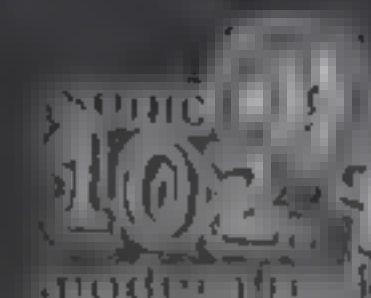
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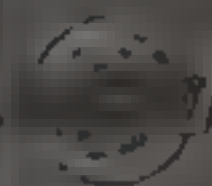
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SUN JULY 27 AT STARLITE ROOM: MESHELL NDEGE OGELLO

KUZCEK RECORDS ARTIST • PLUS GUESTS

ALBUM REVIEWS

NEW SOUNDS

SECRET FIRES I ONLY WANT WHAT I CAN'T SEE ROUTINE

BRYAN BIRTLES / bryan@vuweekly.com

A while ago punk rock suffered a schism of some sort and it all centred around the concept of feelings. Those kids who wanted to sing about their feelings were all of a sudden "emo" and those who didn't could still be punks. It always seemed a little silly—after all, music has always been about feelings and punk rock has produced some of the greatest love songs, angry songs, and even impassioned pleas for political change, of any musical genre, so how did having emotions become bad all of a sudden?

The truth is, it didn't. It was, and sadly continues to be, just a way to divide people along micro-genre lines because some people just can't get enough of the us-vs-them mentality and can't function without an enemy.

Where is all of this going? It's simply a roundabout way of telling you that the new Secret Fires disc *I Only Want What I Can't See* is the most emotionally complicated release I've heard in a long time—something a bit surprising given that we're not talking about a band that creates tech-y soundscapes or anything, but straight up balls to the wall rock 'n' roll.

Secret Fires has experienced emotions you've likely never even thought of, or at the very least wouldn't consider fodder for a song. Like when lead singer Travis Sargent explains how sometimes he has to lie to keep from hurting the feelings of someone he loves on "Travis vs the Truth" or when he describes a much more complicated than usual feeling of regret after a breakup on

"Baby, I'm a Rat" where he doesn't seem to feel as bad about the terrible things he did within the context of the relationship as he does about the fact that he wasted some poor girl's time on a relationship that was never headed anywhere in the first place, and he's sorry she fell in love with him—it's not exactly the Jackson 5's "I Want You Back." Secret Fires will make you happy that punk rock found its way back to emotion, and not in some ridiculously ironic way either, but with the passionate fire of the reason punk came to exist in the first place—because people are complicated and sometimes they need to tell you about it.

The sound of the album is also influenced by the fact it was recorded onto tape which, because it was so expensive, necessitated a two-takes-only rule. It's a subtle difference to be sure, but one that matches the aesthetic of the band and the songs nicely in that it sounds rawer and more to the point—the drums are more guttural, guitars and bass sound warm and sexy and the whole package sounds impulsive but polished, balanced but manic.

Overall, Secret Fires has produced a debut well worth the wait, and well worth the effort—due to some "complications" the band reportedly had to commit a break and enter to retrieve their master tapes so that they could be mixed—it took to make. Now that it's okay to have feelings again, I'm really looking forward to whatever is next for the Secret Fires (and actually, the band just released a split 7" with local 12-steppers the City Streets) as well as whatever the bands that find themselves influenced by Secret Fires come up with.

DJ DOLORES 1 REAL MINIUMBO

CAROLYN NIKODYM / carolyn@vuweekly.com

Mention Brazilian beats and electronica in the same sentence and you're likely to evoke some sort of lazy Latin kind of impression. You can forget when you talk about DJ Dolores (Hector Aragão) and his latest. There's something far more organically going on here. Manguê beats provide the jumping point from which the tracks go wildly off in all directions. "Flying Horse" is a mad mix between drum 'n' bass and surf music, but then you have something more traditional, anchored in "Cala Cala." Here you have the expected horns, but in the ambient "The Mind Inspector," Dolores introduces a popping accordion. Full of surprises, *1 Real* works.

THE EXPLORERS CLUB FREEDOM WIND DEAD OCEANS

KRISTINA DE GUZMAN / kristina@vuweekly.com

Looking at the cover of The Explorers Club's debut is one of the instances in which an album can be judged by its cover. The font and faded colours are reminiscent of those found in The Beach Boys' *Pet Sounds*. To say that *Freedom Wind* is the type of relaxing chorus pop that the Beach Boys and ELO made so good would be beating a dead horse but is completely true. In all likelihood, it is exactly what the Explorers Club set out to do. While some tracks like "You Go" are downright sleep inducing, tracks like "Forever" and "Lost Love" remind why '60s and '70s remain classic. The band should get props for choosing the most innovative track, appropriately called "Freedom Wind," as the album closes.

AMOS GARRETT GET WAY BACK (A TRIBUTE TO PERCY MAYFIELD) MAYFIELD STORY PLAIN

MARIA KOTOVYCH / maria@vuweekly.com

Hot, lazy summer days swatting mosquitoes on the porch. Lemonade. Southern draws. Amos Garrett's *Get Way Back* deftly transports listeners' imaginations to Louisiana Deep South. A musical tribute to Louisiana-born Percy Mayfield, *Get Way Back* showcases Garrett's versatile tone and nimble guitar-playing. "Lost Mind" and "Get Way Back" allow Garrett's playful side to shine, while the bluesy "Jug and I" and "Pretty Eyed Baby" are flavoured with equal parts of soul and hope. The tempos and mood of "Stranger in My Own Hometown" and "Percy's in the Room" are equally evocative, suggesting that the blues are still a necessary and surefire remedy for anyone who's ever been in love.

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...to coincide with the emer-
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...season, this curious little EP, the
...season perfectly captured in
...of its rocky jamsy tunes
...to this hardworking band
...West Coast music-makers.
...ing track, "Spring Flower," is a
...precious gem, an exhilarat-
...gospel-tinged hymn to the gener-
...us beauty of love and nature,
...mpellingly singalong-able. The rest
...the EP has a relaxed sprawling
...arm, reminiscent of the Byrds' better
...oments, but appealingly shaggier.
...mpus fugit—I'm looking forward to
...ree more just as darling.

YOU'RE AWFUL, I LOVE YOU

...KELLY / lewis@vueweekly.com
...difficult to imagine a more generic
...p punk sound than that found on the
...first half of some of the songs on *You're*
...the guitars noo-
...a piercing tenor voice
...feeling lonely. But then—
...something weird hap-
...tracks like "Drunken
...become deliciously operatic
...like attacks in horned helmets
...anything, but before you
...the drums are freaking the fuck
...are cranked up to 11
...the decidedly blase song-
...not matter so much. If you
...the first part, the payoff
...let it in.

LARA YULE SINGH THE GREAT DIVINE

...AME REINHART / reinhart@vueweekly.com
...Lara Yule Singh's sophomore album,
...he *Great Divine*, is full of relaxing
...happiness that will make you feel like
...you're a kid again. This feeling is cap-
...ured right from beginning with the
...cover art, which looks like a children's
...book with a picture of a little girl in a
...pink dress holding the hand of a bear.
...It doesn't stop there, though, with the
...theme extending throughout with
...Yule Singh's sweet and innocent
...vocals begging us to be in a good
...mood from start to finish. The peak of
...happiness comes on the track
..."Umbrella For Two" when she uses
...her keyboard skills to bring an upbeat
...sound to this experimental folk jour-
...ney that is as relaxing as a warm
...bath. *The Great Divine* has the ability
...to put you at ease enough to sleep,
...but it won't because it's too interest-
...ing to sleep through.

Price drop for precious metals

MUSIC | ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

The gold standard in Canada has changed. And platinum, too.

At the end of last month, the Canadian Recording Industry Association announced changes to the sales targets required for artists to earn gold and platinum records. In Canada, it used to be that an artist needed to sell 100 000 combined CDs, vinyl and cassettes (wow, cassettes are still listed by CRIA—what about eight-tracks?) for platinum status and 50 000 for gold. Those numbers have been chopped to 80 000 and 40 000, respectively.

Of course, in a world where physical album sales are dropping, chopping sales targets by 20 per cent can easily be justified. It's an acceptance by the business that a significant number of customers have left the physical-record market, and they ain't coming back.

At the same time, CRIA introduced a new standard to make awards for ringtones—if 20 000 ringtones are downloaded, you get a gold ... er ... cellphone? When you get to 40 000, you get platinum status. That's on top of the 20 000-for-gold and 40 000-for-platinum standards already set for downloads.

Why ringtones and downloads aren't just combined into one category—as both reflect the basic act of purchasing a song online—is beyond me.

But, three categories is a bit con-

fusing. Wouldn't it be more fair to find a way to combine downloads and physical sales into one category? I understand that, with physical album sales, customers are buying one giant collection of songs, whereas with downloads they are going a song at a time, so it's a bit like comparing apples to oranges.

But, there is a way. At least I've come up with one. Rather than have three categories for platinum and gold status—physical sales, downloads and ringtones—here is my proposal to simplify the system.

Award points for sales. For each album sold, give out 10 points. For each download, award one point to the album from which it came.

That reflects that downloading a song is still a purchase that's worthy of note, but it's not nearly the same as buying that entire body of work. If a customer is willing to hike to a record shop to buy an album, it's worth more than a customer making an impulse buy of a single on iTunes. But, that iTunes buy is still worth something.

It would take 500 000 points to get a gold record or 1 million points to get a platinum platter. Those numbers are based on the old CRIA standards. Basically, 100 000 albums times 10 points equals 1 million points. And a platinum record. Not a ringtone. Not an MP3 award.

After all, who would want a platinum ringtone award hanging on a studio wall? ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

HAIKU | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

CANTEEN KNOCKOUT NAVAJO STEEL WEEWERK

Down home alt-country
Well played, yet, kinda bugs me..
It's country pique-in'

VARIOUS ARTISTS VARIATIONS IN TIME: A JAZZ PERSPECTIVE PUBLIC TRANSIT

Sometimes jazz makes me
Want to punch in someone's face
And sometimes, just stab

IVANA SANTILLI TONY DO RIGHT!

Like tight rubber pants
It's great for a while, but soon
Rubs me the wrong way

PONY DA LOOK SHATTERED DIMENSIONS MURDERCORDS

Great no wave art rock!
engaging, unique, brash, and
slightly annoying

ENOCH KENT ONE MORE ROUND BOREALIS

Authentic Scots folk!
Makes me want a drink, haggis
And then leave no tip

MARE DUBBY UNFOLD HOLLYWOOD

Sunny, cheery, like
Lisa Loeb, but sexier
And less myopic

36 CRAZYFISTS THE TIDE AND ITS TAKERS FERRET

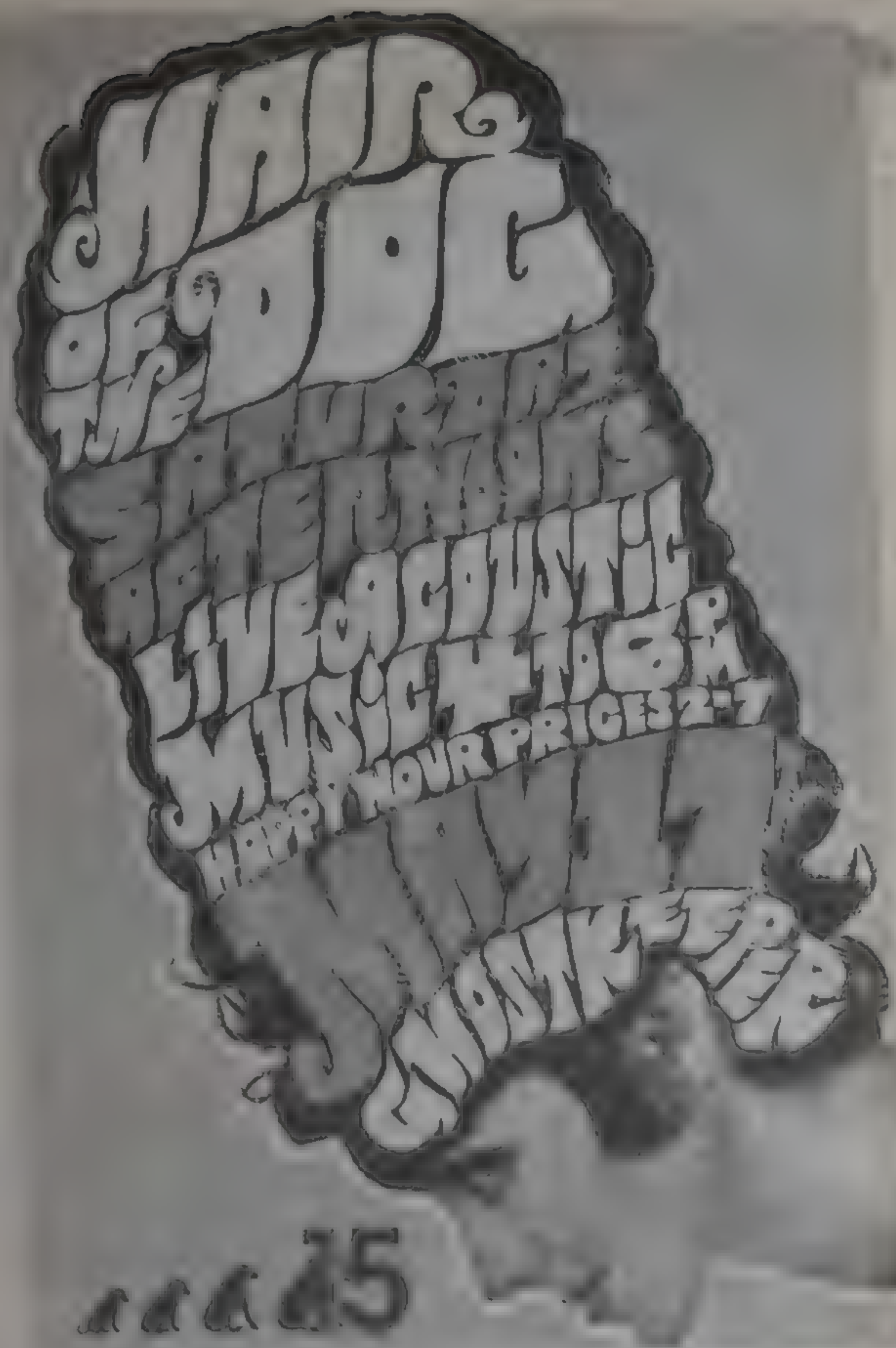
This is one "fisting"
I'd gladly pay for ... Uh, wait,
Forget what I said

IDA LOVERS PRAYERS POLYVINYL

No, not the drugstore ...
Just sweet, soothing harmonies
To help you to sleep

ELBOW THE SELDOM SEEN KID MAG

Arty-farty crap,
Sort of Sting meets Coldplay meets
Pretentious douchebag



Got a problem? Can't find Ann Landers? Ask CAKE instead

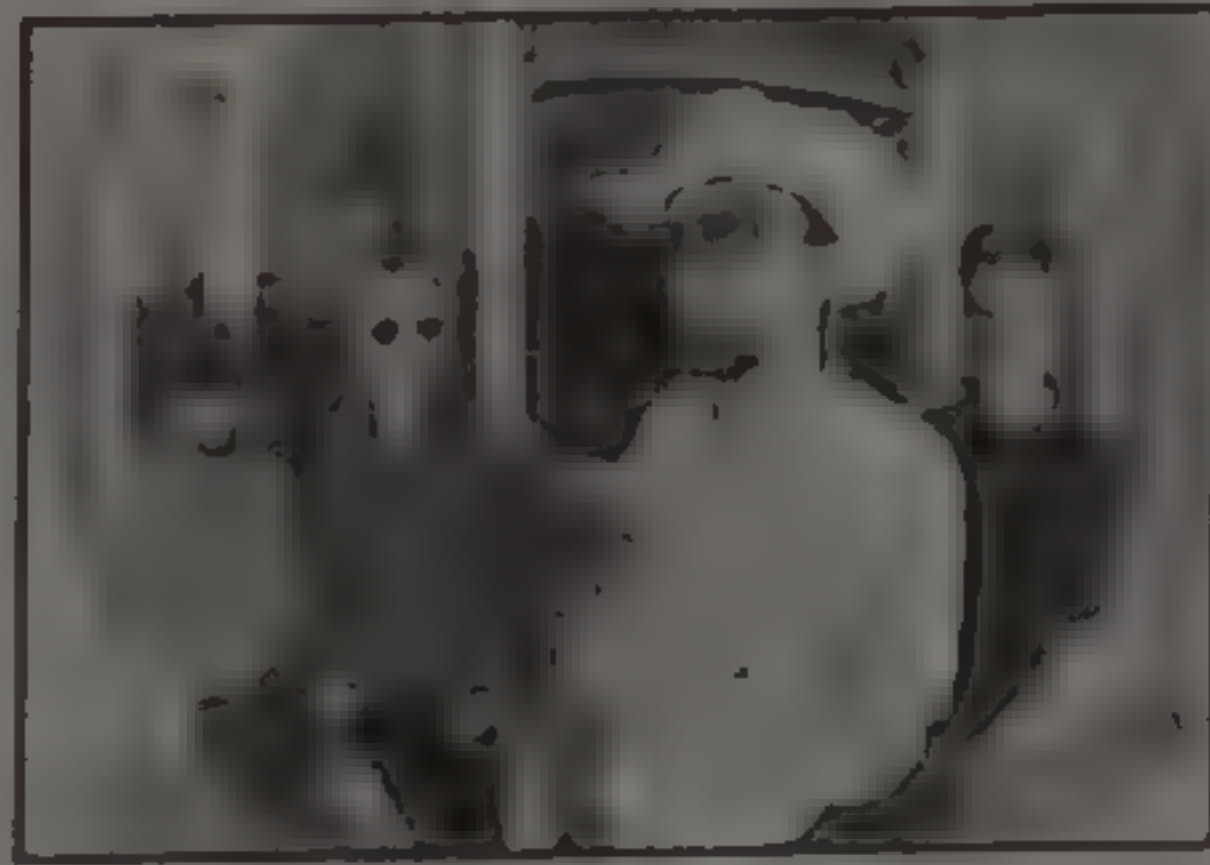
CAROLYN NIKODYM / carolyn@vuwweekly.com

When you're out there traveling the rocky road of life you inevitably happen upon potholes and ruts, and there's always a fork up ahead, forcing decisions on you. Who do you turn to for navigational advice? Your friends? Your parents? A band?

It's true a lot of folks turn to the lyrics of their favourite tunes for guidance, but **CAKE** has something much more literal to offer. Go to the band's website; you'll find a button for advice. You may wonder what this quirky California band has to offer in the way of direction, but you can rest assured that this road is paved with earnestness.

"Even if people don't get their questions answered, I think it's valuable to get everything out," explains keyboardist and trumpeter Vincent DiFiore. "If you have an issue and you write it down, or type it up, as it were, you tend to get it off your back and maybe even answer the question yourself. We're not professional counsellors in any way, but it's nice to know that other people are going through similar issues. Your problems seem a little lighter when you realize there are other people going through the same thing too."

The band—rounded out by lead



PREVIEW

FRI, MAY 16 (8 PM)
CAKE
WITH PAPER LIONS
EDMONTON EVENT CENTRE, \$39.50

singer John McCrea, guitarist Xan McCurdy, bassist Gabriel Nelson and drummer Paulo Baldi—may not be filled with psychologists, but after 17 years and six albums, it is filled with a group of guys who have made some good decisions.

Like when CAKE's former label Columbia wanted the guys to put together a greatest hits album, they said, "Uh, no." McCrea was quoted as saying the thought of a greatest hits record reeked of desperation, and so CAKE left the major label and forged their own label to release *B Sides* and *Ranties*.

"A greatest hits, I think, is almost

capping up your career and saying that you're history now. Let's hear what you've done," DiFiore says. "We didn't want that sort of statement, so we were thinking about putting out a live album, but a live album seemed a lot like a greatest hits also, so we decided we would get together all of the recordings that had never been released on an LP and offer that. And once those songs were all on the same disc, they sounded good together."

FILLED WITH A number of covers and a couple of live versions of original songs, there is a certain kind of cohesiveness to *B-Sides*. Who would have thought Black Sabbath's "War Pigs" and Piero Umiliani's "Mah Nà Mah Nà"—immortalized by Sesame Street and the Muppets—would end up on the same record and actually work? Not too surprising when you consider the source, though.

While not nearly as cynical as a greatest hits, the act of putting together *B-Sides* did offer the band a kind of career retrospective, and it gave CAKE a chance to package tracks that were scattered around various studios and hard drives. And it opened the door for the next phase of the band's journey. ▽

PREVIEW
THU, MAY 15 (8 PM)
CORY DANYLUK AND SARAH CARD
YAROBIRD SUITE, \$10

JAMIE REINHART / reinhart@vuwweekly.com

With two releases and a recent tour of Europe now finished, Edmonton folksters Cory Danyluk and Sarah Card are ready to bring their latest recording, *Too Much to Dream*, to life at their CD release party on Thursday.

"We're really looking forward to it," violinist Card says over the phone. "We are very excited with playing with these people. We have never played with them live and they did a good job on the record."

The people Card is referring to are Mike Lent (kd lang, Jann Arden) on bass, Dan Walsh (Fred Eaglesmith) on dobro and guitar and Paul "Duke" Paetz (Greyhound Tragedy) on percussion. All three were part of the sessions for *Too Much to Dream*, adding additional layers to the duo's songs, which Card and Danyluk now hope to expand upon on the stage.

Danyluk—who plays acoustic guitar and harmonica—and Card have in the past stuck with the format of a duo both live and on their earlier recordings, *Jaybird* and *Prairie Soul*. That set up served them well by taking them all over Canada and over to Europe in 2005 and 2006.

The musicians just returned from a third European tour, with stops in Austria, England, Germany and



Switzerland. Brambus Records, Switzerland released *Jaybird* and *Too Much to Dream* in Europe, helping the duo out with setting up concerts. When they landed up on the stage, though, Card admits that it was up to the duo to get the songs across to the audience, something that took a little adjustment, given the language barrier.

"We played to an audience that didn't speak any English, but they would sing along when they picked up the chorus," Card recalls, adding, "[It] takes a little while to get used to what other crowds are going to find funny when you crack a joke." ▽

ZODIAC FREE WILL ASTROLOGY

freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

I hope you've been trying to bolster your stick-to-it-iveness, Aries. I trust you've been pumping up your follow-through and supercharging your determination. If you haven't been attending to this unglamorous yet heroic work, play catch-up. Your final exam will be administered no later than May 24. Here's a sneak preview of some of the material you'll be tested on. If a teammate drops the ball, do you: a) quit the game; b) throw the ball in your teammate's face; c) pick up the ball and start running in the direction your teammate was supposed to?

TAURUS (APR 20 - MAY 20)

The daytime TV soap opera *The Young and the Restless* has been the most highly-rated show in its time slot for more than a thousand consecutive weeks. First appearing in 1973, the show ascended to the top slot in 1988 and has never slipped since. I'm happy to announce that in 2008 you have the potential to begin a comparable run of success, Taurus. Whether you're able to cash in on that potential may depend on the preparations you make in the coming weeks.

GEMINI (MAY 21 - JUN 20)

"Pain is weakness leaving the body," says fitness trainer Mark Duval. If that's true, you have gotten a lot stronger in recent weeks. By my astrological reckoning, you've shed a few months' worth of emotional distress, and you've purged a few years' worth of frustra-

tion, and you've exorcised a couple of lifetimes' worth of confused dreams. Congratulations on all the new vitality you've earned through your constructive losses.

CANCER (JUN 21 - JUL 22)

As part of the arrangement your soul entered into before you were born, you were given the mission to accomplish five specific miracles. Three of these you have not yet even guessed the nature of. Why? For one thing, none of your elders or teachers ever named them for you while you were growing up. Secondly, you have been overly timid about imagining what you're capable of. That's the bad news, Cancerian. The good news is that you're very close to the mystery spot where one of those undiscovered dreams has been smoldering.

LEO (JUL 23 - AUG 22)

"The maxim for any love affair," wrote Charles Williams, "is 'Play and pray, but do not pray when you are playing and do not play when you are praying.' We cannot yet manage such simultaneities." But I strongly disagree with Williams, especially in regards to your destiny in the coming weeks. According to my analysis of the astrological omens, you can and should play while you pray, and pray while you play. In fact, I recommend that you blend reverence and irreverence in every way you can imagine. Explore the revolutionary concept of sacred fun.

VIRGO (AUG 23 - SEP 22)

Seems you're pushing to learn all you can from places and ideas you barely even knew existed a few months ago. Your experiments continue to provide such valuable lessons that you'd rather not wrap

them up yet. That's fine. No rush. Take your time. We here at the Grind will welcome you back anytime you're ready. We completely understand if you want to stay out there on a limb until you're absolutely sure that the butterfly won't have any reason to try changing back into a caterpillar.

LIBRA (SEP 23 - OCT 22)

"Dear Rob: I've been a Libra all my life, and I'm always puzzled by those who say that Librans have trouble making decisions. My experience of the Libra approach to life is that we are connoisseurs of completeness. We work hard to be considerate of other people's viewpoints. We strive to include all the applicable information in our deliberations, even if it's at odds with our personal perspective. Now it's true that urgency and speed are the cultural norms. 'If it can't happen immediately, I'm not interested in it' is an approach that has infected the majority. In that light, Librans may seem wishy-washy and hesitant. But in fact, we're actually thoughtful and judicious. Please help correct the bad stereotype about us. —Discerning Libra." Dear Discerning: You make excellent points. I will pass them on to my Libra readers because it's crucial that in the days ahead they avoid being misinterpreted in the way you described.

SCORPIO (OCT 23 - NOV 21)

A journalist visiting the home of Nobel Prize-winning physicist Niels Bohr was surprised to see a horseshoe nailed to the wall. "Can it be that you, of all people, believe a horseshoe will bring you good luck?" he asked. "Of course not," Bohr replied, "but I understand it brings

you luck whether you believe it or not." I suggest you adopt the physicist's mindset in the coming week, Scorpio. Without dumbing down your powers of logic, be open to the possibility that you will benefit from forces that are beyond your imagining or unaccounted for by your belief system.

SAGITTARIUS (NOV 22 - DEC 21)

In his folk song "Farewell to the Gold," Nic Jones tells the story of a failed gold prospector. After two years of finding no more than a few flecks of the precious metal, the unlucky man is giving up his search. "Farewell to the gold / That never I found," he sings. "Goodbye to the nuggets / That somewhere abound / For it's only when dreaming / That I see them gleaming / Down in the dark deep underground." If I'm reading the omens correctly, Sagittarius, it's time for you, too, to say goodbye to a quest that hasn't panned out. Yes, it'll be sad. But here's the happy ending: within a month of the time you surrender, you'll be led to a better quest with more chance of success.

CAPRICORN (DEC 22 - JAN 19)

During your entire life, you have maybe never been as free as you are now from the need to be rescued by some saviour. You don't need anyone to rescue you from your own dark fantasies because, at least for the moment, your bright fantasies have rendered them obsolete. You don't need anyone to liberate you from oppression or enslavement, because you are fully empowered to do the job yourself. You don't even need anyone to deliver you from evil, since your recent hard work has made evil allergic to you.

AQUARIUS (JAN 20 - FEB 18)

The complexity of your current astrological aspects almost overwhelmed me. I couldn't see how to compose a meaningful oracle in the face of such rich and confounding prospects. I was stumped. Then, as my deadline approached, the unthinkable happened: I decided to goof off. Fleeing my office, I wandered down to the beach where I strolled aimlessly and emptied my mind. At one point I spied a fortune cookie perched absurdly on top of a fence post. The moment I broke it open and read the fortune inside, I knew I'd found the perfect message for you. It said, "If you have a difficult task, give it to a lazy man. He will find an easier way to do it."

PISCES (FEB 19 - MAR 20)

In their lust to prove there's no God, atheists often invoke the existence of suffering. "What kind of deity," one asked me, "allows a child in Darfur to starve to death after seeing soldiers kill his mommy?" While I don't claim to have the authoritative answer to that accusation, I think it's worthwhile to consider the possibility that suffering is a gift God gives us in order to prod our evolution. On a personal level, your longing to escape your suffering is a primal force making you smarter. On a collective level, nothing refines and ennobles us more than our passion to keep others from suffering. For every dead child in Darfur, 100 people in other places on the planet have responded with a radical commitment to create a world in which future Darfurs won't happen. These are worthy ideas for you to meditate on in the coming weeks. You will have a tremendous capacity to convert your old wounds as well as the old wounds of others, into brilliant opportunities. ▽

EVENTS
WEEKLY

FAX YOUR FREE LISTINGS TO 428.2889
OR E-MAIL GLENYS AT
LISTINGS@VIEWWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

COUNCIL OF CANADIANS - EDMONTON CHAPTER
Grandin Green Co-op Bldg, 9708-110 St • Annual general meeting featuring a report by Sean Curry about his experience at the International Peace Conference held in April in Caracas, Venezuela • Wed, May 21 (7-9pm)

ARTS OUTREACH BIG BANDS MacEwan's Centre for the Arts (457-4303) • For musicians of all levels to play a variety of music • Tue or Wed (7:30-9:30pm)

WMA 12-STEP SUPPORT GROUP Riverside Presbyterian Church basement, N. door, 5 Bernard Dr, Bishop St. St. Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon including holidays (7:30pm)

BIG STORY Westin Hotel, www.cbc.ca (613-866-8061) • The Canadian Association of Journalists • Conference and awards gala • May 23-25

BIG WILD LAUNCH PARTY Royal Alberta Museum, 12845-102 Ave • Hosted by Mountain Equipment Coop and CPAWS Northern Alberta • A tour of Alberta's wilderness by photographers Marian and Robin White, music by singer-songwriters, Karla Anderson and Bob Jahrig • Fri, May 23, 6:30 (door), 7-9:30pm (show) • \$5 (CPAWS/MEC member)/\$10 (non-member/door)

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1999) • Basketball, Mon (5-7pm) • Healing Circle, Mon (6-8pm) • Boxing, Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball, Tue (6-8pm) • Sewing Circle, Tue (6-8pm) • Beadwork Class, Wed (6-8pm) • C.N.F.C. Pow-wow, Wed (8-9pm) • Hip-Hop Class, every Thu (5-7pm) • Cree Class, Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction, last Fri every month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, Fri (8-9pm)

CLUB DO SOLE Southeast Edmonton Seniors Association Community Hall, 9350-87 St (989-4144) • Singles dance • Sat, May 17 (6pm door, 6pm-1am dance) • \$8 (member)/\$13 (guest)

COMMUNITY ACTION DASH! Giovanni Caboto Park, www.aahc.ca • Action for Healthy Communities 10km run/5km Walk starting at Giovanni Caboto Park • Sun, May 25 (8am-noon) • \$15/free (child 12 and under)

DYNAMICS OF HIV/AIDS HIV Education, 300, 11458 Jasper Ave, www.hivedmonton.com (488-5742) • Learn about HIV/AIDS, harm reduction, Hepatitis C, viral replication cycle, treatment side effects, local/global issues, determinants of health and human rights • June 12-13 • Free, pre-register by June 2

EDMONTON HOUSING TRUST FUND Stanley A. Milner Library Theatre, www.EHT.ca • An informal panel discussion presented by Ian De Jong, with agencies supporting Edmonton's homeless • Fri, May 16 (8am-11:30am) • Free, pre-register at 944-5693

FAIR TRADE FAIR AND FILM FESTIVAL Strathcona Baptist Church Gymnasium, 8318-104 St (780-434-9236) • Featuring 3 films, *Banana Split* (1pm); *China Blue* (2:30pm); *Global Banquet: The Politics of Food* (4:30pm); and short music videos by Oxfam, Danielle Harvey. Animation by Ed Stephenson • Sat, May 17 (12-6pm) • \$5

FREE YOGA Tululemon Athletica Kingsway security entrance 2 (471-1200) • All levels welcome, new styles each week, mats provided • Every Sun (6-7pm)

INTERNATIONAL DAY OF HOMOPHOBIA Pride Centre, 9540-111 Ave, www.pridecentrefredmonton.org • Pride Centre open house for the International Day Against Homophobia. Performance by the Pride Centre's Youth Theatre Project, and a youth photo project • Sat, May 17 (2-5pm) • Free

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10880-57 Ave (469-9776/452-6224/962-6561) • Informative, entertaining presentations, speakers, workshops, outings • 2nd and 4th Thu each month (10am-12pm) • Sat, May

MACHOS: JOURNEYS OF SELF-DISCOVERY WITH IMMIGRANT MEN Stanley Milner Library Theatre (780-995-6519) • Documentary by director Shabnam Sukhdev • May 17 (1pm) • Free

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society 11403-101 St, www.gadensamtenling.org (479-0014) by Kunkhak Lobzang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208, 10132-105 St (425-1050) www.bkwso.org; Raja Yoga Meditation • **Meditation and Buddhist practices** 10502-70 Ave, www.karmatashiling.ca (633-6157) with Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; free; Wed (7pm)

NABIS (NORTHERN ALBERTA BRAIN INJURY SOCIETY) Westin Hotel (780-479-1757) • Brain Injury Awareness Week, kick-off breakfast featuring speaker Doug Rankmore • Friday, May 23 (7-8:30am) • \$40

OIL AND COMMUNITY PUBLIC SPEAKER SERIES EFLC 1-017, Maier Learning Centre, U of A, www.oilbert.ca/carkland • Oil and Community, Struggles Over Labour and Learning, every Thu until June 5 (7-8:30pm) • *Migrant Labour with Yessy Byl*, Zoravka Brnada, May 15 (7-8:30pm) • *Aboriginal Youth and Work with John Carpenter*, Debbie Munroe; May 22 (7-8:30pm)

PLANET ORGANIC MARKET (780-433-6807) • Grains with Frieda Maasikant; Wed, May 21 (6:30-8pm); \$10 pre-register (\$10 coupon returned) • Store tour: Ideas for Cooking Gluten-free with Linda Arnold, Thu, May 22 (6:30-8pm) • Run for One Planet with Matt Hill and Stephanie Test, Fri, May 23 (3-4pm)

ST. ALBERT CHAPTER SENIORS UNITED NOW St. Albert Legion, Tache Street, St. Albert (418-5730) • Meeting with speaker St. Albert Mayor, Nolan Crouse • May 26 (1:30pm)

SOUL MASTERS MOVIE PREMIERE Unity Church of

Edmonton, 13210-106 Ave (913-6486) www.unityofedmonton.ca • Sun, May 18 (1pm); Fri, May 23 (7pm)

SPRING NATURE WALK Devonian Botanic Garden (780-987-3054) • A guided walk along the Bobby Dyde Nature Trail (2.5km), meet at the visitor centre booth at 1:30pm • May 25 (Nature Trail 1:30-3:30pm) • Regular admission rates, pre-register

THOUGHTFUL TUESDAY Steeps Tea Lounge, 11116-82 Ave (488-8105) • Documentary *11th Hour* • Tue, May 20 (7pm)

TOASTMASTERS CLUBS • Chamber Toastmasters Club: Chamber of Commerce, 800, 9990 Jasper Ave (459-5206), Thu (6pm) • **MacEwan:** Grant MacEwan College, Rm 5-238, 10700-104 Ave (633-3921); Fri (noon-1pm) • **N'Orators Toastmasters Club:** Londonderry Public Library www.norators.com; Wed (7-8:45pm) • **Power Speakers:** Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St (459-0642); Wed (7-9pm) • **Pursuers:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808); Wed (7-9pm) • **Chaoticclear:** Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu (7-8:30am) • **Upward Bound:** Norquest College, Rm 601, 10215-108 St (454-3720/488-4098); every Wed (7-8:45pm)

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • 1st Wed every month until June (7pm)

WASTE: THE SOCIAL CONTEXT '08 Shaw Conference Centre (498-7316) • Information conference, presented by the Edmonton Waste Management Centre of Excellence, on the social, environmental and economic aspects of waste management. The theme is urban issues and solutions • Until May 15 • \$500/\$100 (full time student), e-mail: ewmce@edmonton.ca

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) every month, stand in silence for a world without gender

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue (7pm) every month

BUDDYS NITE CLUB 117258 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 Street • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca, www.primetimerswww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St (465-3620); Wed (6-7:30pm) • Bootcamp, St. Alphonsus, 11624-81 St, Mon (7-8pm), bootcamp@teamedmonton.ca • Bowling, Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11762-106 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball; 101 Amiskwacay Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); recvolleyball@teamedmonton.ca; Thu intermediate; volleyball@teamedmonton.ca • YOGA (Hatha); Free Lion's Breath Yoga; every Sun (2-3:30pm); yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB Boots, 10242-106 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month
http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu every month (fall/winter term); speakers Series. Contact Kris (kris@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculty St Jean, Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) every month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • 1st Tue (7pm) every month • Information phone Ruby at 436-1998 after 6pm, or edmontonab@pflagcanada.ca

PRIDE CENTRE OF EDMONTON 9540-111 Ave, www.pridecentrefredmonton.org (488-3234) • Open Tue-Fri 1pm-10pm, Sat 12-6:30pm • LGBT Seniors Drop-in: Social time for seniors of all genders to get together with tea and snacks; every Thu and Tue (1-4:30pm) • CA: Meet every Thu (7pm) • Womenspace: Board meeting 1st Sun every month (10:30am-12:30pm) • Youth Movie Night: Fri (6pm) • Suit Up and Show Up: AA big book study group; every Sat (12pm) • Youth Understanding Youth: Youth (up to 25 years) support and social group; every Sat (7-9pm) e-mail yuy@shaw.ca • Trans Education/Support Group: A place to come and be yourself. Support and education for Transsexual, Transgendered, Intersexed, Two-Spirited and questioning individuals at any point in transition; 1st and 3rd Sun every month (2-4pm); www.albertatrans.org • Men Talking with Pride: Men's social and discussion group facilitated by Rob Wells, robwells780@hotmail.com; every Sun (7pm) • HIV Support Group, 2nd Mon every month (7pm) • TTIQ Alliance; support meeting.

Transgender, Transsexual, Intersax and Questioning. Education, Advocacy and Support for Men, Women and Youth; 2nd Tue every month (7:30pm) • PFLAG: A support and resource group for parents and friends of LGBT individuals; 1st Tue every month (7pm) • Youth Theatre Project: Youth-led group addresses homophobia through theatre and a video project; every Wed (7pm). Email Emily@pridecentrefredmonton.org • YouthSpace: A safe and fun drop-in for LGBTQ youth (up to 25); Tue-Sat (3-7pm)

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St (482-1587) www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 3rd Sun every month (7pm); worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Call for more info or email jravenscroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave (436-1555) • People of all sexual orientations are welcome • Every Sun (10am worship)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tuzzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

EDMONTON RUSSIAN ARTS FESTIVAL St. John's Cultural Centre, 10611-110 Ave (240-9282) • Russian music, art exhibition, folk dances, souvenirs, Russian language CD/DVDs, traditional Russian desserts • May 25 (1-5pm) • \$10 (adult)/\$5 (student/senior) (door)

FOUNDERS DAY Tea Rutherford House, 11153 Saskatchewan Dr (427-3995) • May 18 (12-4pm)

HEART OF THE CITY Artery, 9535 Jasper Ave (780-758-9856) • Festival fundraiser, silent auction and music with Martin Kerr, The Revtones, and Pre/Post • Thu, May 15 (7-11pm) • \$15 (door)/\$12 (adv) at Blackbyrd, Earth's General Store

HOSANNA QUILTS Hosanna Lutheran Church, 9009-163 St • \$15 (adult/senior/teen), \$5 (child 8-12 yr)/free (child 7 and under)/\$45 (family) • Sat, May 17 (2-5pm)

RELAY FOR LIFE Foote Field, U of A (780-455-7181) • Canadian Cancer Society (CCS), 12-hour, overnight, non-competitive event that involves teams of ten who take turns walking or running around a track • May 24

RISE AWARDS Citadel Theatre (420-1180) • A celebration of the achievements of immigrants in Edmonton, featuring Latin music by Bombal and Ukrainian dance by Cheremosh • May 15 • \$20 at the Citadel box office

ST. ALBERT KINSMEN RAINMAKER ROOIE AND EXHIBITION • www.rainmaker.ab.ca • May 23-25

KARAOKE

CASTLEDOWN'S PUB 16753-100 St • Tue (9pm-1am); with Off-Key Entertainment

COOK COUNTY Road to Big Valley Jamboree Karaoke contest every Fri until the final on June 27; 8-10pm

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Thu (10:30pm) • Wed: Name that Tune

ECCO PUB 9605-66 Ave • Sat (9pm-1am)

GAS PUMP 10166-114 St (488-4841) • Tue/Wed (9pm-1:30am); Gord's Best Live Singing Show

HAWKEYES TOO 10044-102 St (421-9898) • Fri, Sat (8pm-midnight); Hot Karaoke Productions

HOOLIGANZ PUB 10704-124 St (452-1168) • Fri: Karaoke with Krista, Liquid Entertainment

INGLEWOOD PUB 12402-118 Ave (451-1390) • Thu, hosted by Gord; Fri/Sat: hosted by Jolly Greg Giant (9:30pm-2am)

JASPER PLACE HOTEL 15326 Stony Plain Rd (489-1906) • Mon (9pm-1am); Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Fri/Sat (10pm-2am); Gord's Best Live Singing Show

LAMONT HOTEL • Last Fri every month (10pm-2am) with ProSound Productions

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Sun (8pm); With Evolution Entertainment

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Fri (9:30pm); with Sonia/ProSound Productions

MONA LISA'S PUB 9606-118 Ave (477-7752) • Thu, Fri, Sat: sound and songs with great hosts

NEWCASTLE PUB 6108-90 Ave (490-1999) • Thu

NEW WEST HOTEL 15025-111 Ave • Sun (3-7pm)

NIKITA'S 10162-100A St (414-0906) • Tue, Thu (7pm-12am); with Shelley

O'CONNOR'S IRISH PUB 9013-88 Ave (465-4834) • Thu (8pm); Terra with Mr. Entertainment

ON THE ROCKS 11740 Jasper Ave (482-4767) • Mon (9:30pm); with WJ Clark and Mr. Entertainment Wed (9:30pm) Name That Tune • Thu (9pm); Salsa Rocks with Cuban salsa DJ

ORLANDO'S 1 15163-121 St (457-1643) • Wed, Thu, Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (988-5457) • Sat (9pm); hosted by Jenny Joy

ROCK PUB AND GRILL 570 St Albert Tr, St Albert (458-5571) • Karaoke Tue (9pm-1am); TLC Entertainment

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar, 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3499) • Mon-Sat (9pm); Sun (7pm); with Ruth • Hightstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; Thu-Sat (9pm-1am); with Off-Key Entertainment

ST. MICHAEL HOTEL • 1st Fri each month (9pm-1am); with ProSound Productions

SHERLOCK HOLMES 1650 WEM • Karaoke Industry Night Sundays: Terra with Mr. Entertainment; 9pm-2am • Rock Band Mondays: Terra with Mr. Entertainment, play for fun, all skill levels; 8pm start

SILVER MARTINI 10668-156 St • Every 2nd Sat (9pm-1am); with ProSound

THORSBY HOTEL • Sat (9:30pm-1:30am); with ProSound Productions

X-WRECKS LOUNGE 9303-50 St • Wed (7:30-11:30pm); with Sonia/ProSound

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Thu (9:30pm-2am); with Off-Key Entertainment



CENTURY CASINO

CHECK OUT THESE UPCOMING SHOWS!

MAY 24

TIX \$12⁹⁵ ADV.
GENERAL ADMISSION TICKETS AVAILABLE AT CENTURY CASINO

CLASSIC CAR WEEKEND

Featuring
THE PETER TURLAND TRIO

JUN 6

TIX \$34⁹⁵ ADV.
AVAILABLE AT TICKETMASTER 481-8000 AND CENTURY CASINO

KENNY SHIELDS AND STREETHEART

RESERVED SEATING

JUN 27

TIX \$34⁹⁵ ADV.
TICKETS ON SALE SOON
RESERVED SEATING

Matt Dusk

JUN 28

TIX \$34⁹⁵ ADV.
TICKETS ON SALE SOON
RESERVED SEATING

DAVID WILCOX

JUL 4

TIX \$44⁹⁵ ADV.
AVAILABLE AT TICKETMASTER 481-8000 AND CENTURY CASINO
RESERVED SEATING

BLUE OYSTER CULT

JUL 11

TIX \$34⁹⁵ ADV.
TICKETS ON SALE SOON
RESERVED SEATING

THE STAMEN

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Get into bed with Edmonton, even with all its farts and snoring

QUEERMONTON

TED KERN
ted@vuwweekly.com

A few weeks ago I found myself alone in my boyfriend's bed. Usually I wake up before he does or we wake up around the same time, so to find him not laying beside me was strange. I looked over at the time and it was only 5:34 am. It's not like him to get up that early.

I got up to look for him. We usually sleep at my place so I carefully went about his house scared I would bump into something or wake up his brother. He wasn't taking a shower, he wasn't in the living room reading, and he wasn't in the kitchen making breakfast. Finally I found him asleep on the small couch in his spare room. He was scrunched up and looked uncomfortable. I started to think I must have done something to make him leave the comfort of his own bed. Had I been snoring louder than usual? Talking in

my sleep? Hogging the covers? Kicking? Dry humping? Farting? Suddenly I became really embarrassed by my own humanness and the fact that that I could have done something that caused him to get up and leave. I watched his chest rise and fall and felt very insecure about myself in the face of what I saw as all his perfectness.

As I walked back to bed I began thinking about how truly intimate sleeping with someone is, even more so than sex. With sex most of the time both people are under the umbrella of the moment and, be it lust or love, a lot of blind eyes are cast. But by sleeping with someone you are putting yourself in a situation where you are unconsciously being yourself. No postures to hide behind. You are vulnerable.

This thought frightened me as I began to doze back off to sleep. Was there something about me that my boyfriend discovered while I was sleeping that made him reconsider our relationship? It brought up the fear I have of being seen as a fraud—like at any

moment someone is going to discover that I am not the very thing they liked about me. This very easily led me to consider any and all of my failings and wonder how I got a boyfriend in the first place, as well as to question why he stays with me. I fell asleep very sure that this was the beginning of the end of our relationship. It took everything inside of me to stay in the bed and not sneak out. I was overreacting, but I was tired and it was bringing up bigger issues.

THE NEXT THING I remember was my boyfriend crawling back into bed. Although I was awake I didn't let him know right away. I was nervous about what he might say. Was he going to tell me how gross I was or how bad I smelled? Was he going to say maybe we shouldn't sleep together anymore or create some "ground rules" that we would now have to follow? Was he going to suggest we take a "break?" Nope—instead the first words out of his mouth

were, "I missed you."

What? I was relieved and confused. "Why did you get up?" I asked.

"I was coughing so much I thought I might wake you up" he said.

I smiled, "I missed you too."

I had made a mountain out of a molehill. I told him everything that ran through my head and we talked about it. I wasn't perfect, he wasn't perfect and there we were going through it together.

I share this story because in a way I think it illustrates how important it is for one to be comfortable in their own skin not only in terms of maintaining a relationship but also in how they are as citizens. How we interact with each other is not that different with how we interact with a city, it is all relationships.

I have been thinking a lot lately about why I stay in Edmonton. Just last week I was in Montréal and I was moved by seeing homos of different ages, sizes, colours and combinations living as gay as

they want to be—and yet there was nothing inside of me that wanted to pack my bags and move away from Edmonton.

For all its farting, snoring and hogging I love Edmonton. It is my home and while it is not perfect I know that as a citizen I have an opportunity to contribute and make it better. As much as people are products of a city, a city is a product of its people. Just like a relationship with a person, making a better city takes work. It takes declaring your needs and working with others to get those needs met. Sometimes it doesn't work out and you have to break up or move away but always if you have tried and put yourself on the line you learn something about yourself along the way.

This summer I will be travelling to Toronto, New York and Mexico City for various gay jobs, and for the first time in my adult life I won't be going with one foot ready to leave Edmonton forever but instead with a mind open to see what qualities those cities have that I can bring to Edmonton. ♥

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DATING

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ARTIST TO ARTIST

Looking for director for Fringe play (drama), nortonmah@hotmail.com

Musical Director wanted for Musical Comedy for Edmonton Fringe, produced by Maggots Inc. Contact

Chris at 906-9239 or email at chris3rivera@yahoo.com

Photographer seeks interesting, strong, photogenic faces. Sitter will be repaid with free photographs. Gerry contact gerry@yau.com, www.gerryyau.com

Harcourt House Arts Centre: Call for Submissions for Artist in Residence Program. Submission deadline: **May 31** Residency begins Nov. 1, 2008

The Alberta Society of Artists with the Edmonton Public Library is presenting a free public lecture with Eileen Raucher-Sutton on **Thu, May 23**, 7pm at the Stanley A. Milner Theatre, 7 Sir Winston Churchill Sq

Call To Enter for The Works Art & Design Festival 1st Annual Chalk Art Contest. **June 28-29**, Sir Winston Churchill Sq, reg forms at www.theworks.ab.ca. Mail registration forms to: Suite 200, 10225-100 Ave Edmonton, AB, T5J 0A1. **Deadline: May 15**, 5pm

Call To Enter: The Works Art & Design "Smaller Than a Bread Box Exhibit" 3x3x6. All entries will be exhibited during The Works Festival June 20-July 2. Applications at www.theworks.ab.ca; **Deadline: May 15**

MUSICIANS

Mature basso seeks pianist for pleasure, recording and poss gigs. Contact Darrelbeardeer@yahoo.ca

Edmt based prof band seeks prof lead guitar player, back-up vocals an asset. No use of drugs or alcohol. See www.julyrocks.com for info, audition (May 24) Ph Shane 203-7838, Rolland 903-8756

Looking for drummer for 3-piece indie rock project. Must be open minded. Ph Chuck at 235-0822

Pro-level bass player wanted for original/covers rock trio. Back-up vocals over 25 under 45. Please be serious and professional. 860-8277

Buskers wanted Aug. 2 outdoor family event in Stony Plain. Must register. spcountrymarket@hotmail.com 445-9114 Seeking lively, friendly entertainers

Drummer wanted for 3-piece indie rock band
Call Jake 235-0821

Drummer/bass player wanted, infl: Black Label Society, Overkill, Exodus, Anthrax, Suicidal Tendencies. Must have wheels and no BSI Bleed Black Label Society, call Critter, 660-6923

VOLUNTEER

Senior's Birthday Entertainment
Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties
Weekday message Karen 780-468-1985 seesa.ca

Plant a garden row for Meals on Wheels
Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave, 8am-3pm weekdays; www.mealsonwheelsedmonton.org

The Works Art & Design Festival wants volunteers, **June 20-July 2**. For info contact Volunteer Coordinator Caitlynn Cummings at 780-426-2122 ext 230 or volunteer2@theworks.ab.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext 249

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Volunteers Needed! to help newcomer Somali children with homework. 2 Eves/wk. Northside location. Call Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tues and Thurs June to August. Call Judy 424-3545, ext 249

Healthy volunteers required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221. Reimbursement will be provided

The Brain Neurobiology Research Program at U of A is seeking mayor depression sufferers who are interested in participating in a research study. Call 407-3906

Committee looking for help with helping inner city music and arts festival. Have fun and gain great experience! Website hotcmf.com. Please call 758-9856 for more info

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What say we all agree to keep dad's unit out of Mother's Day?

ADVICE ALT.SEX.COLUMN

DEAR READERS:

Although moms appreciate flowers and breakfast-in-bed on their special day, this year dad should try to spice things up and not be so predictable! Booty Parlor offers items to add some fun to Mother's Day that mom and dad can enjoy, together ...

The press release went on, predictably, to hawk a number of chocolate-like items intended to be smeared on bodies (in bed, mind you) and removed in some fashion other than rigorous showering, heavily-scented oils and bath bombs and something which may or may not have been a vibrator but both image and text were too busy being coy to tell me. How do I loathe the idea of a "sexy" Mother's Day? Let me count the ways.

The Edmonton International Baseball Foundation is looking for volunteers to assist in the hosting of the IBAF World Junior AAA Baseball Championship (July 25-Aug. 3). Call the E.I.B.F. Tournament Office at 498-2225

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 434-4747 ext 4 for info

The Foundation for Families in Transformation Board Members Recruiting / Infoline: 448-1180. Seeking hands-on board members (3 year term) to assist in establishing our future directions in helping

It isn't just the seXAY-fication of a faux-holiday properly celebrated by the delivery of adorably botched breakfasts by pride-puffed seven-year-olds to mothers enjoying a morning off from domestic drudgery, it's also that "should" sticking out there like a sore thumb that deserved everything it got: "Dad should ..." Sez who? And who, we may ask, is "dad," and what is he doing in that sentence? Either he's your dad, who has no place in this scenario, or he's your children's dad, a role that exists mostly in relation to the people he is dad to. This is not confusing. Imagine a bath a male parent takes with the children, now think about a bath a male partner takes with you. Who is your daddy?

While we're counting, whose idea of sexy is this anyway? It's not even that it's meant to appeal to a clumsily imagined male sense of what a clumsy male thinks women think is sexy (that really did make sense, I promise, go back and reread if you don't believe me)—it's that it's nobody's

idea of sexy in particular. It is, as a friend put it, "The sex-related equivalent of the 'festive hot chocolate assortment' you give your coworkers at Christmas."

Do mothers even want sex or "sexiness" for Mother's Day? Some would, sure. Many would welcome a reminder that their beloved spouse still thinks she's attractive. Fewer would welcome an additional duty ("being sexy") thrust upon them on what promised to be a day off. And yes, I do know how that sounds. As much as I may hate the popular idea of the "mom" doing pretty much anything to get out of having to have sex with hubby, that's exactly the sitcom-ish image this thing gives me. Exhausted, vaguely shrewish, newish mom; horny, sulky husband resorting to ham-handed hinting. "Oh, God," she thinks, "Chocolate sex paint and satin undies on a stick. Christ, maybe if I blow him he'll go away and let me sleep late."

Although this ugly picture contains the usual stereotype's tiny ring of truth, we don't

need to be doing anything to promulgate it.

PARENTS IN THIS CULTURE hardly need any encouragement to see their roles thus, and I certainly don't intend to promote this vision of connubial bliss as either inevitable or permanent. I am all for sexy marriage. I even had sympathy for author Ayelet Waldman when she got into that ridiculous brouhaha all over the media a few years ago when she meant to say that grown-up love and lust, not children, are the heart of a marriage but ended up sticking her foot down her throat and gacking up something about how she loves her husband so much she'd throw one of her children in front of a bullet for him. I didn't say I agreed with her, mind, but I did think it was about time somebody spoke up for the hot bond which pre-existed the children and, one hopes, will burn on long after the children are out on their own. Just not on Mother's Day. I think Mother's Day is a bit silly

myself, but I do think that if you're going to celebrate it it ought to have more to do with the family unit and less to do with dad's. After the family stuff a lovely evening out and copious oral sex, why not? But no springing "sexy" surprises, and no sticky body paint. Ever, really.

I asked a number of female friends how they'd like a bunch of sex stuff (assuming nicer sex stuff than this) for Mother's Day and only one thought she might. She retracted it, though, when I wrote: "It's really just a come-on for a blowjob by someone who feels he hasn't been getting enough of those." "I pictured the body paint on the woman!" gasped my correspondent.

Was she right? Was I too cynical? And is it too much to ask that a man who wishes for more blowjobs say something or do something rather than buy something? Nobody loves a gift-basket or a tap on the shoulder, and this is both.

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Volunteers are needed for a U of A research study on the experiences of people who have been victimized by identity theft (18+ yrs). Contact Dr. Jessica Van Vliet at 780-492-5894, E: IDTheftStudy@ualberta.ca

ElderCare provides day programs for seniors. Volunteers are needed to help with daily activities such as crafts, card games and socializing. Please call 434-4747 Ext. 4

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